

**NIKON D800 WINS EURO
BEST CAMERA AWARD**



**TESTED: EOS 650D
NEW DUAL FOCUS**

Saturday 25 August 2012

amateur

Photographer

CANON EOS

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk

650D

Has Canon changed AF for ever?

**THE NEW
GENERATION
CANON EOS**



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APOY

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AMAZING BUILDINGS

APOY 6 winners show how to photograph cities in style



ON TEST

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SONY ALPHA 37

Bargain DSLR: 16MP for just £400



ON TEST

PAGE 57

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Amateur Photographer For everyone who loves photography

IT WAS about 12 years ago when I got the distinct impression that film cameras had got about as good as they could be. I was testing the Canon EOS-1V at the time, and realised that the camera did everything that I wanted it to do at least as well as I wanted it to do it. There really was nothing else that I could dream of that the camera couldn't perform.

Then we began moving towards digital SLRs, which was great from a technical tester's point of view because we were starting from the beginning, with awful picture quality and so many things that needed to be improved. That process has taken many years and has seen

more faithful colour rendition, improved resolution of detail, faster autofocusing and a host of new features that make taking a picture easier, quicker and more convenient.

We are approaching that stage again, though, where there is little more we need or want, and there is really not much else camera manufacturers can do to make their products significantly more attractive. Is 'if only...' something you find yourself saying less these days?



Damien Demolder
Editor

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IN AP 4 AUGUST WE ASKED...

Does the Canon EOS M appeal to you?



YOU ANSWERED...

A Yes, I think it is going to be great	12%
B Yes, but I want to see the image quality first	15%
C It would if I were an EOS user	13%
D No, there's nothing new about it	53%
E No, I'd want more M lenses	7%

THIS WEEK WE ASK...

Have digital SLRs got as good as they need to be?

VOTE ONLINE www.amateurphotographer.co.uk

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

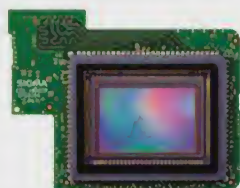
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Europe votes for best kit • D800: ‘No compromise on noise’

NIKON D800 LANDS BEST CAMERA TITLE



NIKON'S D800 DSLR has been voted European Camera of the Year at the European Imaging & Sound Association (EISA) awards.

AP is the only UK photography magazine to belong to EISA and is a founding member of the 30-year-old organisation.

In a citation praising the 36-million-pixel camera, judges said that ‘no compromises have been made to the extent of the camera’s dynamic range or noise levels at high ISO settings’.

They add: ‘In a compact and reasonably priced, strong and sturdy body, it offers first-rate metering and a 51-point autofocus system developed from the professional D4.’

EISA also recognises the role played by the E-version of the D800, adding: ‘The D800 E-version delivers even higher-resolution images without needing any post-processing sharpening; the image quality comes close to that of a medium-format camera, but with the benefits and versatility of a lightweight 35mm reflex camera.’

Unveiled in February, the FX-format (full-frame) D800 uses the D4’s 91,000-pixel RGB metering sensor, Expeed 3 image processor and MultiCAM 3500FX AF system.

The AF system deploys 51 AF points

(15 cross-hair points in the centre) and is designed to deliver low-light shooting down to -2EV (‘moonlight’ level).

Also like the D4, selection of the AF and AF-area modes is designed to be possible without the photographer taking their eye from the viewfinder.

Claimed to be 10% lighter than the D700, the D800 is housed in a magnesium-alloy body said to be on a par with its four-year-old sibling in terms of its resistance against moisture and dust.

In May, the D800 won Camera of the Year at the Camera GP [Grand Prix] Japan 2012 Awards, honouring the best stills camera launched onto the Japanese market between 1 April 2011 and 31 March 2012.

In March, Nikon conceded that UK customers may have to wait to get their hands on the D800 owing to demand.

At the time, a spokesperson told AP: ‘We’ve seen an unprecedented level of interest in the D800, with increased demand and orders for the new camera.’

Last year, the Canon EOS 600D took EISA’s European Camera title.



Other winners this year include the Canon EOS 5D Mark III, which scooped the Advanced SLR Camera honour, the Sony Alpha 57, voted European SLR Camera, and the Nikon D4, which won Best Professional Camera.

The Olympus OM-D E-M5 won the Compact System Camera accolade, while Samsung’s NX20 was awarded Advanced Compact System Camera.

EISA is made up of 50 special-interest magazines from 20 countries.

For details of all this year’s winners, see next week’s issue

SNAP SHOTS

● Revenue at Eastman Kodak fell 27% in the three months to 30 June 2012, but the firm is confident it will emerge from bankruptcy protection as a ‘profitable, sustainable company’ next year. CEO Antonio M Perez said Kodak’s exit from digital cameras, and lower sales of traditional products, were among key reasons for the slide, compared to the same quarter the previous year. The firm reported a net loss of \$299m for the three months.

● Winning images from the past two years of the Travel Photographer of the Year (TPOTY) awards have been published in a new £25 book. *Journey Four* features more than 200 images taken by over 100 amateur and professional photographers for the 2010 and 2011 TPOTY competitions. For details visit www.tpoty.com.

CANON EOS 7D IN FIRMWARE BOOST

PHOTOGRAPHERS are promised greater creative potential when using the Canon EOS 7D DSLR with the latest firmware update.

Canon says firmware v2 – which was introduced following customer feedback – boosts the 7D’s maximum burst rate to 25 raw files, or 130 JPEGs.

In-camera editing includes raw file processing, while control over auto ISO

levels during still and movie recording allows users to limit ISO speeds ‘within the native ISO 400–6400 range’, according to Canon.

The EOS 7D is compatible with the firm’s GPS unit, the GP-E2, allowing users to geotag their images using longitude, latitude and altitude data.

The update also adds new manual control of audio with a choice of 64 sound levels.



Do you have a story?

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amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTO DIARY

**Wednesday
22 August**

EXHIBITION Large-scale images documenting the Diamond Jubilee at the Departures Lounge, Terminal 5, Heathrow Airport, London. Visit www.reichholdarts.com.



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EXHIBITION Deutsche Börse Photography Prize 2012, until 9 September at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9300. Visit www.photonet.org.uk.

Thursday 23 August

EXHIBITION One Good Thing About Music by David Corio, until 28 October at Photochats, London E9 6DF. Tel: 07921 816 754. Visit www.chatspalace.com. **EXHIBITION** The Association of Photographers 28th Annual Awards, until 30 August at Rook Lane Arts Trust, Somerset BA11 1DN. Tel: 01373 468 040. Visit www.rooklanearts.org.

Friday 24 August

EXHIBITION Perspectives by Tom Stoddart, an open-air display until 11 September at More London Riverside, near Tower Bridge, London. Visit www.morelondon.com. **EXHIBITION** Pink Floyd: The Wall Retrospective by David Appleby, until 2 September at The Photographers' Lounge, Dorset BH19 2NX. Tel: 01929 424 414. Visit www.photographerslounge.co.uk.

**Saturday
25 August**

EXHIBITION From the Slums to the City (images of Mumbai) by Vanessa Champion, until 28 August at Upstairs Gallery, Berkhamsted, Hertfordshire HP4 1AQ. Visit www.upstairsgalleryberkhamsted.co.uk. **EXHIBITION** Landscape photos by Matthew Usher, until 1 September in the foyer gallery, Westacre Theatre, Westacre, Norfolk PE32 1UD. Tel: 01760 755 800. Visit www.westacretheatre.com.



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Sunday 26 August

EXHIBITION In the Blink of an Eye: Media and Movement, extended until 14 October at National Media Museum, West Yorkshire BD1 1NQ. Tel: 0844 856 3797. Visit www.nationalmediamuseum.org.uk. **DON'T MISS** Notting Hill Carnival, until 27 August at Notting Hill, London. Visit www.thenottinghillcarnival.com.

Monday 27 August

EXHIBITION Veolia Wildlife Photographer of the Year, until 2 September at The Grand Pavilion, Derbyshire DE4 3NR. Tel: 01629 822 122. Visit www.thegrandpavilion.co.uk. **EXHIBITION** Phantasmagori by Marco Sanges, until 30 September at Proud Camden, London NW1 8AH. Tel: 0207 482 3867. Visit www.proudcamden.com.

Tuesday 28 August LATEST AP ON SALE

DON'T MISS Advanced Landscape Photography (9.30am-4pm, cost £65) at Frensham Little Pond, Surrey GU10 3BT. To book call 01323 873 400. Visit www.nationaltrust.org.uk. **EXHIBITION** Early Photographic Works by Daniel Meadows, until 8 September at Fotogallery, Penarth CF64 3DH. Tel: 0292 070 8870. Visit www.fotogallery.org.

Firm tweaks compact system camera

NIKON REVAMPS J1 TO REVEAL J2

NIKON has added a creative mode to its new Nikon 1 J2 camera, and announced an 11-27.5mm lens.

The 10.1-million-pixel Nikon 1 J2 is due out on 6 September, priced £499.99, in a kit that includes a 10-30mm lens.

The new compact system camera boasts a 3in, 921,000-dot-resolution LCD screen. Nikon's current J1 model features a 460,000-dot display.

The Nikon 1 J2 will debut alongside a new Nikkor 11-27.5mm f/3.5-5.6 lens, priced £179.99, and an optional waterproof case (WP-N1), the price of which is yet to be confirmed.

Rotation of the new lens will allow the camera to be switched on, while retracting it turns the camera off, according to Nikon.

The size and weight of the J2 are on a par with the J1 and there are few changes.

However, the J2's dials and other controls are larger than those on its predecessor, 'making them easier to see and enabling smoother operation', claims Nikon USA.

Nikon 1 UK product manager Simon Iddon said: 'We've added new intuitive features like creative mode – sure to appeal to compact camera upgraders and DSLR users looking for something more portable with artistic potential.'

The creative mode, accessible via a dedicated button, allows the user to apply settings and effects, such as soft filter, and preview the image before capturing the shot.

Creative options are also expected to include night landscape, night



The J2's creative mode offers 'artistic potential'. The J2 kit costs £499.99

portrait, backlighting, easy panorama, miniature effect, selective colour and four exposure modes.

In the UK, the new lens will be available in a choice of black or white, while the J2 camera will come in six colours: black, white, silver, red, pink and orange.

The smart photo selector – also featured in the Nikon 1 J1 and V1 models – captures 20 high-resolution images 'at high speed' and automatically selects the five best shots based on facial expressions, composition and focus.

In a statement, Nikon added: 'It then displays the best image... If you are not happy with the shot, the camera will suggest other images to choose from, meaning you'll never take a bad picture again.'

Iddon added: 'Keen photographers will enjoy using the motion snapshot and smart photo selector to explore new ways of taking and sharing images.'

CAMERA SALES RISE

NIKON sold 15% more cameras and lenses, but almost halved its overall profits in the three months to 30 June 2012, compared to the previous year. And the company says it expects more intense competition over the next 12 months.

Volume sales of interchangeable-lens cameras rose 23%, while lenses were up 15% on the 2011 figures – a quarterly high for both. Compact camera sales shot up 12%, marking a new company record for the first quarter of a financial year. This was achieved 'in spite of the shrinking market'. The firm sold 4.43m compact cameras during the three months, compared to 3.95m last year.

However, the corporation's overall net profit fell 48.7% to 15.7 billion yen, from 30.6 billion yen in the same period last year. The imaging division was hit by unfavourable exchange rates, with operating income sliding 38%. 'Operating income went down, affected by the strong yen [against the euro] and sales expenses increase,' said the firm.

Looking ahead, Nikon added: 'In the imaging products business, revenue and profit of interchangeable-lens type digital cameras and compact digital cameras are expected to grow due to an increase in sales volume, although more intensifying competition is expected.'

SNAP SHOTS

● The Discovery Channel commissioned five photography students from Kent to capture images of London during the Olympics. The channel hired BA (Hons) Photography (Contemporary Practice) students from the University for the Creative Arts in Rochester to deliver an 'alternative view' of the event in an online project called 17 Days of Summer. Among them was Ollie Gapper, 19, who said: 'The job was demanding with very tight deadlines, but it has really helped get a taste for working in a professional environment, which will be really important for when I leave university and begin work.' Visit www.discoveryuk.com.

● The Bradford Fellowship in Photography – a scheme designed to support 'mid-career' photographers – has been opened to applications for the first time. The fellowship includes a £10,000 award and an exhibition at the National Media Museum in Bradford, West Yorkshire. The 27-year-old scheme was previously based on nominations only. Visit www.nationalmediamuseum.org.uk.



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DR PATRICK GREEN



DR PATRICK GREEN

The Olympic Stadium in July 2012 (left), alongside an image of the site in 2006

Photographer told he posed 'security risk'

READER UNVEILS HISTORIC PICS

A PHOTOGRAPHER who clashed with Olympics security, before the London 2012 stadium was even built, has launched an exhibition of the images he managed to capture.

Dr Patrick Green first encountered problems in 2007 when he spoke of how two security guards tried to prevent him taking pictures at the northern end of the 2012 Olympic site in east London.

As reported in AP, the photographer

insisted he was standing in a public area at all times when he was first challenged while capturing shots of building work on the former Eton Manor sports ground.

The photography enthusiast explained that he was taking the pictures as part of a personal photography project to record the site before building work began.

Speaking at the time, Dr Green said: 'A security guard came out of the security cabin and called out, "This isn't allowed."'

I responded by saying that photography wasn't illegal and he couldn't stop me taking pictures.'

Dr Green ran into further difficulty two years later when trying out a new Olympus E-30 DSLR at Dorset Place, E15.

'The guard saw me and called out that photography was forbidden... I said that I was on public land, could take pictures if I wanted and that this had been confirmed by Olympics bosses in the past.'

A security manager later told Dr Green that he posed a 'security risk' because terrorists might use the images to plot an attack if the pictures were posted on the internet.

A spokeswoman for the Olympic Delivery Authority (ODA) said at the time that it appeared the photographer had been 'pointing the camera directly at the security operations and security guards'.

The exhibition, Images of the 2012 Olympic Site, will run from 13-30 August at Wanstead Library, Spratt Hall Road, Wanstead, London E11 2RQ.

OLYMPIC PHOTO CONTEST CLAMPDOWN

LONDON 2012 lawyers have banned Olympic-themed photography competitions that use amateur photographs shot by spectators inside venues but organised by companies that do not sponsor the Games.

AP pressed Olympic organisers for clarification after Sigma Imaging UK – which is not an Olympic sponsor – was forced to revise a competition that sought images taken by spectators.

The rules will also affect the Paralympics, which run from 29 August–9 September.

A spokesman for the Olympics organising committee, LOCOG, told AP: 'I have spoken with one of our lawyers and, provided

the pictures are not used for commercial purposes, we shouldn't have cause to object. For example, a school or college competition wouldn't be a problem.'

But the LOCOG spokesman added: 'If it were an Olympic-themed competition organised or sponsored by a company that isn't our sponsor, we would have issues.'

The LOCOG spokesman said the same restriction would apply if the winning photos were to be featured in a calendar available to buy.

Before the Olympic rules were made clear to Sigma, competition organisers had stated: 'The Spirit of the Games is not just about capturing some great action shots of the

Olympics. We want to see what the Games means to you – the crowds, atmosphere, athletes and celebrations.'

Sigma's Spirit of the Games competition, which offers top cameras and lenses as prizes, is now encouraging people to only enter photos taken outside Olympic venues.

Sigma told AP that the rules are a 'grey area', but that it was co-operating with Olympic officials.

The winner, chosen by judges, will receive a Sigma SD1 Merrill (pictured) and Sigma 17-50mm f/2.8 EX DC OS HSM kit lens.

Meanwhile, the photographer who earns the most 'likes' on Facebook will bag a Sigma DP2 Merrill.

Photographers can enter up to five images and the closing date for entries is 31 August 2012.

Rules say that photographers will retain copyright and that entries may only be used for publicity in connection with the competition.



AP
THIS
WEEK
IN...

1916

As wartime restrictions prohibited photography at the coast, and near the growing number of munitions and gun factories inland, it was becoming difficult to find places to take pictures. However, there was a photographic haven in Wales that had been a closely guarded secret. That was until someone had 'blown the gaff' and revealed the spot to all and sundry, reported E. Howard Burnett. 'Last Easter quite a little crowd – about 40 – of non-photographers blew into our sacred groves, so I think it only fair to permit photographers, whose natural resort it should be, to learn of the existence of this wonderful spot, where they will find pictures in profusion and unhampered action.' That place, he confirmed, was the Glyn Valley.

THE choice of resort for this year's summer holiday will prove a source of difficulty to most photographers, as military restrictions prohibit the making of photographs everywhere on the coast and in a great number of places inland. Also, munition and gun factories are springing up like mushrooms all over the country, so that a place perfectly free last year may be restricted this season. It may, therefore, prove of benefit to readers of THE A.P. AND P. N. to learn of the existence of a spot of rarest beauty where photography may be practised unrestricted over a radius of at least ten miles from the home base. As this would cover a walk of twenty miles in the outward and return journeys, this will, I think, suffice. In commencing, I may say that wild horses would not have dragged out the name of this delectable haven a few months ago. Two things have, however, altered my point of view. One, and, I will confess, the lesser, is pity for my brother craftsmen in their unhappy dilemma. The second and more potent factor is that someone of the few who know this spot has already "blown the gaff," and permitted an influx of strangers. This last Easter quite a little crowd—about forty—of non-photographers blew into our sacred groves, so that I think it only fair to permit photographers, whose natural resort it should be, to learn of the existence of this wonderful spot, where they will find pictures in profusion and unhampered action.

CLUBNEWS

Club news from around the country

EXMOOR CAMERA CLUB

The newly formed club says it holds at least one star trail and moonlight photographic event each month for members. The club is based at Wheddon Cross, Somerset TA24 7DR. Tel: 01643 888 008. Visit www.exmoorcameracub.co.uk.

PHOENIX RAILWAY PHOTOGRAPHIC CIRCLE

The group plans to stage a photo exhibition from 19 September–30 November at the visitor centre of Carnforth station (the setting for the 1945 film *Brief Encounter*), Warton Road, Carnforth, Lancashire LA5 9TR. Tel: 01524 735 165. Visit www.phoenix-rpc.co.uk.

SNAP SHOTS

● A photographer from *The New York Times* was reportedly dragged to the floor, kicked and arrested after police ordered him to stop taking pictures in the Bronx on 4 August. Police claimed that Robert Stolarik 'inadvertently' struck an officer with his camera.

● Ilford Photo has launched 110mm and 150mm pinhole cones for the Harman Titan 4x5in pinhole camera. These cost £67.60 and £73.60 respectively. Visit www.ilfordphoto.com for more details.

● Kodak is expected to receive less than it hoped for in an auction of 1,100 digital imaging patents, according to media reports. An initial bidding deadline of 13 August was extended.

● British photographer Mandy Barker, and Ciril Jazbec from Slovenia, have won bursaries from the RPS to help fund documentary projects on environmental change.



Canon's new all-in-one printers range in price from £44–£79

Four budget-priced Pixma models

CANON UNVEILS PRINTER QUARTET

CANON has unveiled four budget-priced, all-in-one Pixma printers, all due to go on sale in September.

The Pixma MP230 (£44), MG2250 (£49), MG3250 (£69) and MG4250 (£79) are A4 models designed to print, copy and scan.

The line-up is headed up by the Pixma MG4250, the features of which include Wi-Fi connectivity and a 6.2cm

colour screen. Canon claims it can print a 10x15cm borderless photo in around 44 seconds.

The MG4250 (pictured) boasts a print resolution of 4800x1200dpi, a four-colour cartridge system and a minimum ink droplet size of two picolitres.

Images can be sent from a wireless device and printed without having to switch the printer on beforehand.

CAMERAS SPRING TO LIFE ON MARS

A GRAINY black & white image captured by a fisheye lens on board NASA's Curiosity rover was the first to be beamed back from the latest mission to the red planet.

The monochrome photo was captured within minutes of the rover landing on Mars earlier this month.

This was quickly followed by an image showing a mountain that scientists hope the rover will move towards, to explore its lower layers. Mount Sharp, which is 3.4 miles high, can be seen in the background (see picture above right).

Better-quality colour images were expected shortly afterwards, via higher-spec



cameras on board the rover's 'sensing mast'.

One of the mast cameras deploys a 34mm f/8 lens, the other a 100mm f/10.

The rover features 17 cameras in total.

For the latest images visit www.nasa.gov.



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APReview

The latest photography books, exhibitions and websites. By Gemma Padley



BOOK

Forever Young

By Jacques Olivar
teNeues, hardback, £50, 128 pages,
ISBN 978-3-8327-9603-7

THE STAGED, heavily processed and highly stylised images in this elegant, sophisticated book have a certain film aesthetic – they could be movie stills or images from a glossy advertising campaign. That the pictures appear in this way makes sense when you realise that their creator, Jacques Olivar, was a former Paris-based advertising photographer and movie director before he came to fashion photography at the age of 46.

Born in Casablanca, Morocco, in 1941 Olivar has for many years honed the art of creating enticing *mise-en-scène* images. This collection brings together an intriguing set of female portraits shot in various on-the-road style locations (gas stations, diners, out-of-the-way motels and so on) mostly across the USA. At the heart of the pictures lies the art of suggestion – these are 'hinted at' visual narratives rather than conclusive stories, but this adds to their appeal.

While the idea of combining a seedy, rough-looking setting with a glamorous model is not new and has been done to death in recent years, for the most part these images achieve what they set out to do.



© JACQUES OLIVAR

Wild Planet

Until 28 October 2012. World Museum, William Brown Street, Liverpool L3 8EN. Tel: 0151 478 4393.
Website: www.liverpoolmuseums.org.uk. Open daily 10am–5pm. Admission free



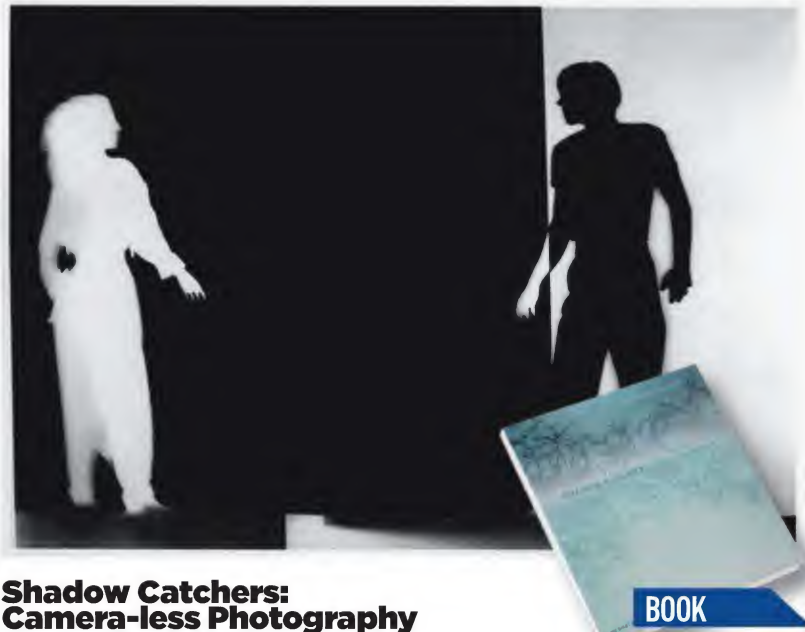
EXHIBITION

WE CAN'T get enough wildlife photography – or so it seems. Yet this is no bad thing, so long as the images are of a high standard as they are in this continuing exhibition at Liverpool's cultural and arts hub, the World Museum. Featuring 80 images chosen by wildlife photographer and presenter Chris Packham, taken from the Wildlife Photographer of the Year competition archive, the exhibition is not only a celebration of this prestigious competition but also an inspirational look at the diversity and beauty of our natural world.

From portraits of animals and birds to plants, trees and insects, these vibrant and sometimes moving or humorous images are a reminder of the wonders and fragility of nature.



© SUIT ESTIMARS



Shadow Catchers: Camera-less Photography

By Martin Barnes

Merrell, hardback, £39.95, 207 pages, ISBN 978-1-8589-4592-7

SEVERAL years before cameras were invented, photographic images were created without a camera. While we may take the birth of photography to be 1839, practitioners such as William

Henry Fox Talbot had been experimenting with camera-less images for some time before this. In this revised and expanded edition edited by V&A senior curator of photography Martin Barnes, we find a fascinating series of compelling images made by contemporary artists who have revisited this camera-less art form.

Featuring the work of Floris Neusüss, Pierre Cordier, Susan Derges, Garry Fabian Miller and Adam Fuss, the book takes readers through their various processes. Some create their images by casting shadows onto light-sensitive paper, while others chemically manipulate the paper's surface. The results are often graphic and abstract looking, and some, ironically, look like they have been computer generated or digitally enhanced. They haven't. At the core of these images is a meticulous hand-crafted approach – a return to age-old photographic practices.

This is a brilliant collection that will blow the minds of some, but intrigue many others.



www.luminous-lint.com

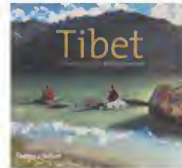
THIS website's slightly off-putting tagline, 'for connoisseurs of fine photography', may turn some users off. Yet this site isn't as pretentious and exclusive as its slogan suggests. In essence, it is a historical-led encyclopaedia of photography information. And its scope is huge. For example, the site covers historical processes and techniques, the fascinating world of photographic collecting and dealing, as well as all manner of photographic genres such as photomontage, photojournalism and still life. The timeline is a lovely feature where



users can browse events in the history of photography and the site also has a database of photographers that is pretty comprehensive. A fantastic resource for those interested in photographic history.

CONDENSED READING

A round-up of the latest photography books on the market



● TIBET: AN INNER JOURNEY

by Matthew Ricard, £12.95 An interesting little publication jam-packed with environmental portraits, this book is a celebration of Tibetan society and Buddhist culture in all its wonderful mysticism. The vibrant, colourful images are a joy to behold and offer a unique insight into an ancient people and their way of life.



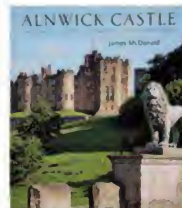
● STEP-BY-STEP POSING FOR PORTRAIT PHOTOGRAPHY

by Jeff Smith, £24.99 The portrait technique book market is so oversaturated it would be all too easy to brush this book aside. However, there is some quite useful information within its pages. While many of the images leave a little to be desired, if you want to know 'what to avoid in leg posing' and other posing dilemmas, this is the book for you.



● SHOOT SEXY: PINUP PHOTOGRAPHY IN THE DIGITAL AGE

by Ryan Armbrust, £17.99 Titillating, tantalising and truly risqué, this book is sure to catch the eye of portrait photographers looking for a way to inject a little excitement into their photography. With step-by-step sections that take the reader through digital workflows, retouching and post-processing effects, it's one that may just capture imaginations.



● ALNWICK CASTLE: THE HOME OF THE DUKE AND DUCHESS OF NORTHUMBERLAND

by James McDonald, £30 While not strictly about photography, this encyclopaedic book nonetheless features an array of grandiose images that explore one of Britain's most historic and famous castles. A nicely produced survey that may appeal to those with an interest in British dynastic history, but to the average photographer there is not an awful lot to inspire.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

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risk, but to my horror they proceeded to carry the bag from table to table seeking the owner. By this point I was 50 yards away and walking backwards very quickly indeed. They eventually opened the bag (a huge risk to all concerned), which I assume proved to be safe.

The following day, I was taking photographs of the huge display of national flags that surround the Olympic Village and Sailing Academy, and was lightly interrogated and twice, politely but firmly, moved on by the police. I fail to understand why an overweight middle-aged man with a point-and-shoot camera is considered a risk when a suspect package that screams out danger is treated so lightly. I took up photography two years ago, but now believe somebody prior to my arrival has been very naughty indeed. Would he or she please go to the authorities and apologise so that the rest of us can have our hobby back?

Bob Shaw, Dorset

AN INSULT TO MANY

John F Pugh's letter of the week in AP 4 August laid out the cost of the weddings that he covers. He summed up by saying that it would be 'absurd' for the services he and his company provide to be attainable at less than £1,000 per wedding. As we're living through the worst recession in decades, I'd be interested to hear just who John's clients are. They're almost certainly well to do and not, as in the case of my daughter who married recently, working-class people living in rented accommodation.

I took and presented her and my new son-in-law with a set of images taken on my ancient – but recently serviced – Mamiya RZ67 camera. I had the shots printed at a local pro lab and the favourites mounted in a quality album with which the newlyweds were thrilled. But not all cash-strapped couples have a capable photographer in the family they can turn to. That's why I found John F Pugh's analogy between 'a card full of images printed in a high-street shop' and the services he provides an insult to many couples for whom that is the only option on their big day.

Regarding his claim that he and his fellow photographer frequently work a 14-hour day shooting pictures, any single photographer – let alone two – who can't completely cover a wedding from start to finish in three or four hours is clearly in the wrong job. Before retiring from my factory job two years ago, I was on a wage of £800 per month. If John F Pugh considers £1,000 a fair day's pay – even for a 14-hour shift for two photographers – I'm amazed he gets any work at all.

Jim Anderson, Tyne & Wear

BETTER SAFE THAN SORRY

I often read about the pros and cons of using a professional photographer or an amateur for taking wedding photographs in AP. It is my diamond (60th) wedding anniversary this month, which naturally leads me to think back to the big day.

Being a keen amateur photographer who believes in leaving wedding photography to the professionals, I recall what happened at

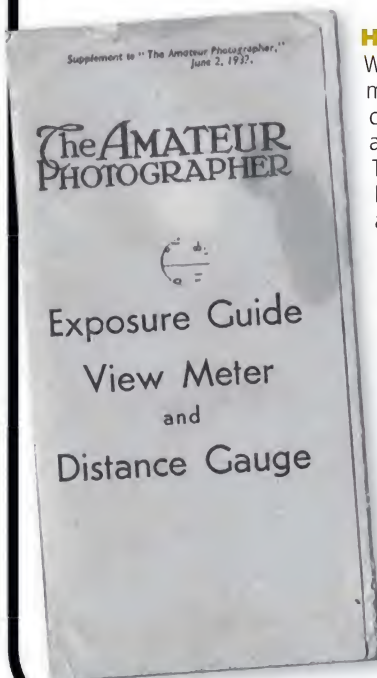
HIDDEN TREASURE

While looking through a cupboard at my mother's house, I came across some old cameras, including my own first SLR, a Zenit, and the Praktica I moved up to. There was also a folding Kodak Six-20 Model C, which I have dated to the 1930s and which belonged to my mother's uncle, although I can remember using it myself. It has an exposure guide and a gauge for estimating distance in the case (see left), which I assume was given away with AP. It folds out into several pages, but is a little fragile now and, I have to say, seems pretty complicated to use!

As a regular AP reader, it was interesting to come across evidence of my family's past interest in the magazine. I've got hold of a film and plan to use the Kodak at a family member's 80th birthday party, which is about the age of the camera.

Malcolm Watson, via email

Nice to see the guide has lasted so long! – Mat Gallagher, deputy editor



WRONG PRIORITIES

I live very close to where the recent Weymouth & Portland Olympic sailing event took place, and I attended one of the associated events at the Bayside site. While there, I noticed that a large holdall had been

left under the table next to the stage on which a military quartet were playing. Being ex-military myself, I instantly recognised this as a classic suspect package and reported it to the first officials I came across (two Olympic ambassadors). I pointed out the obvious

What The Duck



<http://www.whattheduck.net/>

our wedding. We did engage a professional photographer to take the pictures and he followed the 'usual' (for those days) wedding routine of taking pictures of the groom with the best man and the bride on the arm of her father before the ceremony.

Fine, so what could go wrong? We were using a professional so we need have no worries. Wrong! After the church service, we learned that the photographer had been taking pictures with an *empty* camera. He had forgotten to load a film.

Of course, our wedding was long before the advent of digital photography, for although a photographer – professional or amateur – could forget to load a memory card, I would like to think that this omission would be noticed after the first shot had been taken. **Keith Hughes, Surrey**

WOMEN TAKE PICTURES, TOO!

As a woman, I love taking pictures. I own my own medium-format cameras, a couple of Canon DSLRs and I even built my own twin-lens reflex camera, which worked! I also know plenty of other women who love photography. So why do I find my photography magazines in the men's section of my local magazine outlets? Roger Hicks, in his column of AP 11 August, refers to cameras as 'male jewellery'. Come on women, you too can have a good eye for what makes a great picture. Don't let the men take over! **Vikki Rutter, Cheshire**

Quite why your newsagent places AP with the 'gentlemen's' magazines, I don't know. Mine puts it with the children's comics! And women make very good photographers. In many cases, they are far more visually sensitive than men – risking a generalisation. However, they rarely wear their cameras as jewellery in the way Mr Hicks was writing of – Damien Demolder, Editor

A BIT OF A BEATING

Lomography took a bit of a beating in the AP 11 August issue, being scoffed at during the opening and closing pieces from Damien Demolder and Roger Hicks respectively. I admit that the Chinese-manufactured versions of Russian cameras do seem too expensive, but products such as the Sprocket Rocket show that the Chinese are prepared to develop original cameras. Perhaps the Lomography community does have more than its fair share of badly composed and blurred images, but that's not the point. Tony Kemplen, a frequent contributor to AP, demonstrates what can be achieved by experimenting with a variety of inexpensive film cameras.

Film may not have much presence on the high street now, but that doesn't mean the end is nigh. Film formats that had been discontinued are being produced again thanks to Lomography and the Impossible Project. Lomography is bringing people from the digital world to film photography and is inspiring a new generation of film photographers. This will only aid the continued enjoyment of film photography – and that's no bad thing.

Rick Long, West Yorkshire

I don't have anything against the other, less-than-perfect cameras, and I'm pleased that Lomography is helping to keep film alive. I do detest that the company makes its products so expensive, though, when the same effects can be had in cameras that cost £5 in a junk shop. Tony Kemplen's cameras are interesting, have soul and are usually made with care. Modern Lomography cameras simply are not. I just hate to see readers being ripped off – Damien Demolder, Editor



KEVIN IRELAND

SEASON'S GREETINGS!

Damien Demolder's editorial in AP 28 July touched a cord. I've wondered for a long time what to do with the photos I take, other than upload them to Flickr. Then my brother liked one photograph I took of a robin and asked if I could make it into a Christmas card. That was the start of a whole new hobby. Now I produce cards in all shapes and sizes, mainly for personal and family use, but what the heck, at least they get seen!

Kevin Ireland, London SE19

BACK CHAT

AP reader Susan Cave explains why she enjoys documenting the world with her camera

I'M WHAT David Bailey would call a documentary photographer. As much as I like to try my hand at almost any style of photography, when I'm documenting my life and what I see around me, I'm never short of subject matter.

In his AP interview (AP 21 July), Bailey says he isn't interested in documentation. Yet every image he's shot documents the era in which it was taken. His 1961 picture of children playing on waste ground in London's East End is a simple record – or documentary – shot and not much else. And look at his compelling picture of a woman outside an East End shop. It's a cleverly composed candid, but the 1961 Harp lager poster, along with the woman's headscarf, automatically date the picture as being from a bygone age. So doesn't that make it a documentary image?

Even his revered early fashion shoots come under the banner of documentation. That's something Bailey concedes by saying he believes that most fashion photography is really documentation. His 1960s fashion images are visual documents of the era no matter what their aesthetic qualities. For his wonderful eye for composition and printing skills, AP rightly praised Bailey for capturing the 'unique charm and character of London's East End'.

But the two Silvertown images still show us how the area looked in 1983 when the pictures were taken. They're documentary shots whether Bailey intended them to be or not. When I take documentary pictures, I just snap away willy-nilly. My subjects range from old buildings due to be demolished to nights in the pub with my mates. Every time I trip the shutter, I experience a warm feeling that I've just captured a moment that would otherwise pass by unnoticed.

My husband Tom calls me a 'record' photographer and that's a badge I'm proud to wear. Whenever my creative juices run dry, I grab my beloved Olympus OM-1n and pop in a roll of black & white film, fully aware that I'll find something to photograph under the heading of documentation. Whether it's an restored old Morris Minor, a state-of-the-art Porsche or a boarded-up old building, my picture of it will one day have a valuable historical significance.

What I do is the very reason why photography was invented: I record images for posterity. Those pioneers at the dawn of photography didn't take long to realise the artistic possibilities of the camera other than as a recording instrument. But here in 2012, I'm more than happy to use mine for that very purpose. And if one of my documentary shots gets praised for its artistic merit, then so much the better.

Every minute that passes by when you don't take a shot of someone or something around you is wasted. So don't fret over whether or not your photos will be branded as record shots. Every picture ever taken has a value all of its own.

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PHOTO INSIGHT

Andrew Sanderson tells the story behind a touching photograph that captures a spontaneous moment of family togetherness



ANDREW SANDERSON

A renowned photographer, tutor, author and Ilford Master Printer, Andrew Sanderson offers practical tips on working with film and traditional darkroom techniques

IN THE 1990s, my wife and I had three children in quick succession. To share out the childcare duties, we each agreed to stay at home for three days a week and for us all to be together on Sundays. This meant that my wife could continue her career as an artist and I could pursue my photography.

The arrangement worked well, but it meant that I often couldn't just go off wherever I wanted and take pictures all day as I'd been used to doing. Therefore, I made a conscious decision to photograph things in and around the home, rather than being frustrated that I couldn't go out.

I found there was plenty of inspiration all around me and I started looking at everyday things with a fresh eye. This eventually resulted in a large body of work on all sorts of subjects around the house, including still-life shots, portraits and observations.

This photograph, called 'Family Feet', was taken around 14 years ago, before my youngest daughter was born. My wife, son and eldest daughter were lying on the floor, just larking about. My son was two years old and my eldest daughter was four. The kids were climbing over my wife and as I watched them I thought there might be a picture here – something to do with the very different sizes of their bare feet.

Initially, I asked them to all line up in a row with the children's feet arranged either side of my wife's, but when I looked through the lens I thought it looked too regular. So instead, I got them to jumble their feet up, which was visually more interesting, and the picture just came together.

I used a Pentax ME Super with a 50mm f/1.4 lens and Ilford HP5 film. I shot it with the aperture wide open.

My wife's upright foot in the middle of the frame forms the centre of the composition and holds it all together. The other feet are not placed in a perfectly symmetrical way, but they splay out in a kind of fan shape with horizontal feet at either end.

The only problem I had when taking the picture was that we lived in a particularly dark old house at the time and there was only a limited amount of natural light coming from



one window. I prefer natural daylight in most situations and rarely use artificial light. I might occasionally use a bit of tungsten light or even a torch, but I don't use flash.

The soles of my family's feet were facing the window and lying in a patch of natural light. As you can see, the rest of the room is quite dark and the illumination quickly falls away, along with focus.

For years I had been quite frugal with film and it's always seemed unnecessary to shoot

more than one shot of anything. I only shot one frame here and didn't feel I could have done it any better.

I know other photographers shoot hundreds of images to get one final shot, but I've never gone down that route. I look at my contact sheets and everything's different. Some of them work and some don't, but the ones that work really jump out. It certainly makes editing a lot simpler!

The photograph might look as though



If you would like to read more about paper negatives, Andrew's book *Paper Negative Photography* is available from www.blurb.com, price £15



© ANDREW SANDERSON

I've burned in the foreground and background at the printing stage, but I did very little darkroom work. There was one distracting area in the background that was pale and out of focus, which I burned in, otherwise it's pretty much a straight print from the negative.

This is a picture that works well in black & white and one that I don't think would have been improved by shooting it in colour. The use of black & white has simplified

the image and made it more graphic.

For me, photography – and particularly monochrome photography – is about shapes and tones within a delineated area, whether that's a square or rectangle. It's about shapes and the shapes around (or in between) those shapes. Once you realise that, and develop an eye for it, you can apply it to any area of photography.

The results of my period of photographing around the house were later published in my

book, *Home Photography: Inspiration on Your Doorstep*. Like many of the pictures in the book, there's no deep or hidden meaning to 'Family Feet'; it's just a spontaneous picture that worked well visually. I've often been lucky in that way.

For me, this image illustrates the idea that you don't have to travel to far-flung, exotic locations to take interesting pictures. So long as you're open to possibilities and know what to look for, you can find them all around. **AP**

Andrew Sanderson
was talking to
David Clark

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A view over fields
of grain in spring.
White chamomile,
blue cornflower
and other plants
grow among the
new shoots of
the crop



Heady heights

Kacper Kowalski's breathtaking aerial images offer a seldom-seen view of the world. **Gemma Padley** talks to the Panos Pictures photographer about his photographic approach

FROM several hundred metres up in the air, everything below looks instantly beautiful – or at least it does in Polish photographer-cum-paraglider Kacper Kowalski's images. In these meticulously framed and executed photographs shot mainly from the air over his home country, even Tarmac-laden roads, flooded towns and airport runways acquire a strange beguiling beauty.

For many years, Kacper, who is based in Gdynia, on Poland's Baltic coast, has been an avid paragliding pilot. He has competed in national competitions and has been named Polish paragliding champion on several occasions. He has flown a paraglider since 1996 and became a licensed paragliding instructor in 2007. It is through his love of flying that Kacper discovered aerial photography, although he had been taking pictures before he started flying.

'I found that photography was the best way to express what I was seeing and feeling when up in the air,' says Kacper. 'I started to use photography as a language. I realised I could speak through my images rather than telling a story using words.' With many accolades to his name, including a 2008 World Press Photo second prize in the Arts and Entertainment stories category, a Grand Press Photo prize and awards from *National Geographic*, among others, the uniqueness of his eye has garnered a substantial amount of attention in recent years.

With a degree in architecture also to his name, Kacper, who became a member of Panos Pictures last year, says his architectural background plays a part in the way he sees the landscape and executes his pictures. The images, with their strong, clear-cut lines and shapes, certainly possess a graphic, constructed aesthetic. 'Mostly I love to shoot directly down because it's like creating an architectural drawing,' he

says. 'You can produce images that look like maps. I like my compositions to be formal, with perfect framing and the subjects perfectly positioned within the frame.'

The sense of scale in Kacper's images is deceiving. It's not immediately apparent whether you are looking at a minuscule speck that has been blown up hundreds of thousands of times or a large expansive land mass shot from afar. Of course, it is the large land mass, but the deception is part of the unique appeal of his images. Indeed, some of Kacper's photographs are kaleidoscopic-looking and seem to resemble bacteria viewed from beneath the lens of a microscope. At first glance they draw the viewer in with their abstract beauty, but on closer inspection it becomes clear that these graphically gratifying images depict quite troubling subjects, such as flooded towns or the damaging effects of waste products that have been belched into the environment.

INTENTION

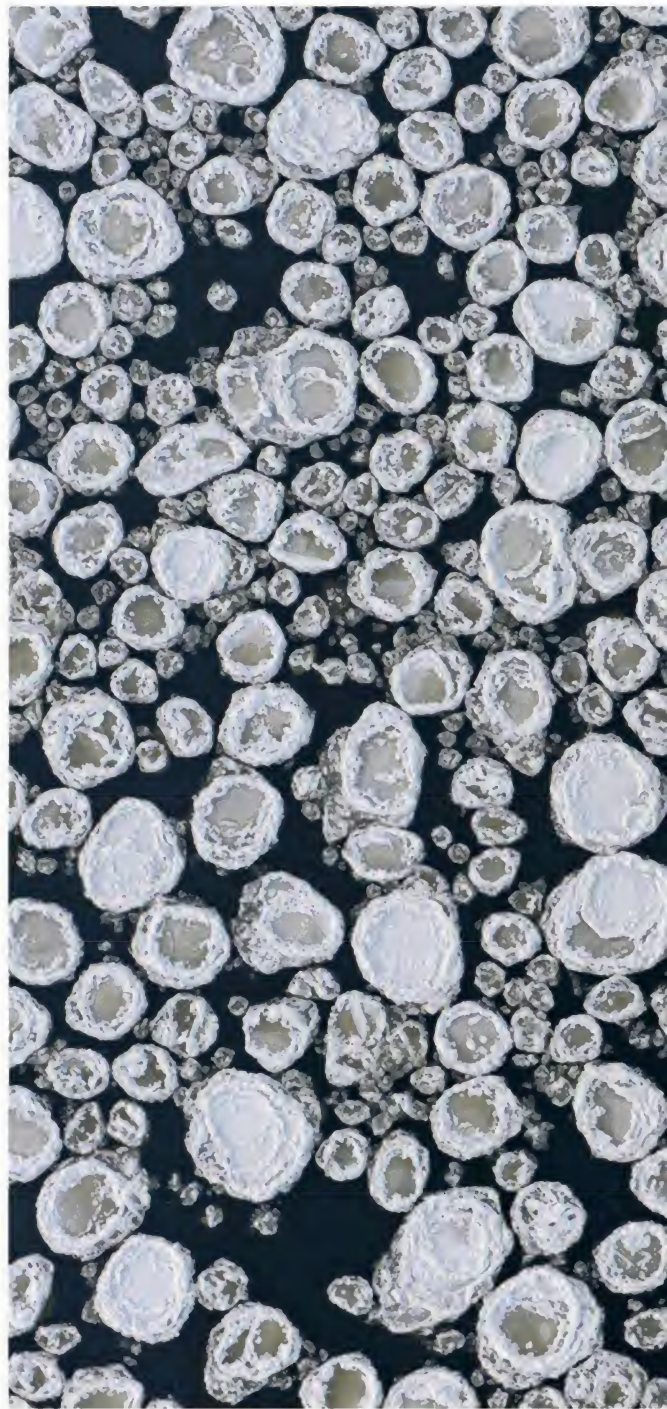
Kacper explains that his aim is to show the abstract character of nature and urban areas while simultaneously exploring environmental issues and natural and social change. His work goes far beyond the typical landscape genre and is as much documentary in scope as it is about capturing a beautiful landscape view. The images reveal a viewpoint impossible to experience from the ground. By shooting from such a high vantage point, Kacper's photographs offer a more revealing picture of man's impact on the world.

Often, photographers talk about having a connection with the landscape when they shoot, but in Kacper's images there is no immediate connection with the landscape, or at least not the same kind of connection. 'When I'm flying, I can't interact with people because the distance is too great

'Even when I'm flying low I am from "another world", so I have to find symbolic places to communicate what's going on'



Left: Two houses under flood water, surrounded by orchards, in Sandomierz, Poland. Due to heavy rain, the Vistula River reached its highest level since 1860 causing widespread flooding, meaning the whole town had to be evacuated



to show faces, expressions and so on,' he says. 'Even when I'm flying low I'm from "another world", so I have to find symbolic places to communicate what's going on. For example, in the flood images (see left), the symbolic place might be a lone house where everything else is submerged. In this context, the house carries a poignant message – that these people have lost everything.'

THE WORK

The subjects in Kacper's images encompass both the natural and man-made world. From swathes of forests depicting changing colours in autumn to open lignite (a type of coal), limestone and copper mines, demolition sites, reservoirs, landfill sites and all manner of industrial-related scenes, the



ALL PICTURES © KACPER KOWALSKI

scope of the images is huge. Kacper has worked in all seasons, although in winter the cold conditions make his task harder.

Some of his most impacting photographs are those taken after the Sandomierz flood in Poland, 2010. For this series of images, Kacper photographed the course of the flood from mid-May to the end of June that year, flying in a paraglider over 100km of land that was covered by water.

Another especially memorable series is 'Toxic Beauty' – images that depict the devastating environmental effects of human progress on the landscape. In these pictures, toxic spillages seep across bodies of water to form impressive patterns that mesmerise and horrify in equal measure. 'People may know these places from the ground, but

not from above,' says Kacper. 'I can fly over places where you can't walk – flooded areas you can't reach on foot or factories that have high fences – although there are sometimes restrictions as to where I can and can't fly.'

UP IN THE AIR

Taking every opportunity he can to fly, Kacper always has his camera with him. It goes without saying that safety is at the top of his list of priorities. Strapped securely into the paraglider, his concern after his own safety is that of his camera and lenses. Flying with a Nikon D3X and D3S, one with a 14–24mm lens, the other with a 24–70mm and occasionally a 70–200mm, he holds the cameras, but they are also attached to his harness. He used to use a Mamiya 7II,

Above: Vehicles travel on a road past the ice-covered Vistula River near the village of Kiezmark, northern Poland

but switched to Nikon digital cameras for ease of use. Somewhat startlingly, Kacper comments that he is able to change lenses while in the air. 'I've been flying for more than 16 years,' he says, 'so it's very natural for me to do this!'

If the weather is fine and visibility is good, Kacper may be up in the air every day. Sometimes spending up to two hours flying at a time, he has perfected the art of navigating and steering the glider at the same time as scouring the landscape below for the 'ideal' composition and shooting, which is no mean feat. 'Two hours is a long flight,' he says. 'If I fly low for more than ten minutes over one area, people start getting annoyed at the noise of the glider so I try not to fly for too long



in one location when I'm only 100 metres or so above the ground.

'The most spectacular views tend to be the lower altitudes – 50-100 metres above the ground,' he adds. 'If you are flying low to the ground, then everything is more dynamic and you can focus on a particular situation or show people doing something, which can make for an interesting image.'

The focal length Kacper uses depends on the subject he is photographing. He'll sometimes explore one subject using different focal lengths shooting both wide and close in. Fundamental challenges include ensuring that images are sharp and that the framing is precise. His camera settings depend on the lighting and weather conditions, but he typically uses shutter speeds of 1/500sec or faster, shoots in raw and uses Lightroom to do minimal editing.

Kacper uses two aircraft – a paraglider with an engine also known as a PPG (powered paraglider) and a gyroplane, a type of rotorcraft. 'I can be more precise when I paraglide, but I need special conditions,' he says. 'For example, there can't be too much wind, so I can't paraglide every day. I prefer flying in the mornings and evenings because the light is more interesting, and so are the shadows, but you can embrace the different types of weather and make interesting images whatever the weather conditions. For example, in winter the shadows may be blue and in overcast weather there are no



Above: An open lignite mine in Belchatów, central Poland

shadows so everything is very flat – it's a different type of image.'

COMPOSITIONAL EYE

It is the exquisite balance of shape and form within the frame that is the principal strength of Kacper's images. He has a knack for

spotting and isolating existing patterns in the landscape that he carefully selects from the extensive land masses below and turns into photographs. When in the air, he surveys the landscape below, framing and reframing the scene both in his head and through the camera's viewfinder. 'When flying, I may see something on the horizon I think might make an interesting image,' he explains. 'I'll fly towards it, perhaps with an image that I want to capture in my mind, and then look through the viewfinder to take the picture.'

'I like my images to reflect what is happening naturally – the colours of autumn or the cool hues of winter,' he adds. 'I love colour, of course, and if there is colour I will capture it, but I don't change what is there.'

Kacper explains that it is difficult to envisage exactly how an image might come together before he is in the air, but sometimes he will have an idea of how an image might look. At other times he responds intuitively to what he sees.

'Sometimes I know what I can expect [from a scene] and I might have something in mind,' he says. 'But if I'm flying over a place for the first time I don't know what to expect and in these situations I hunt for an image.' Quite often he will revisit the same places. 'I love to create new pictures from an area that is familiar to me,' he adds.

Kacper sometimes packs his paraglider and the equipment he needs in his car and drives to a location, although mostly he chooses to fly over areas close to his home. 'I always try to keep my eyes open and look for a fresh view,' he says. 'I'm lucky that I can see more of the world than other people – I can read the landscape like a map. In my view, people should read the image,' he adds. 'For me, the perfect picture is one that doesn't need any comment at all.' **AP**

PANOS PICTURES

Assignments editor Josh Lustig at Panos Pictures gives an insight into the photo agency

PANOS Pictures was founded 25 years ago and specialises in global social issues. 'Panos evolved from a large NGO [non-governmental organisation] called the Panos Institute, a developmental charity that trains journalists, provides media workshops and liaises with journalists who are working in developing countries and the Western media houses,' says Josh Lustig. 'To this day, Panos has a strong relationship with NGOs.'

'There are around 100 active photographers in the Panos network. We take on both long-term commissions mainly for NGOs and shorter one-day assignments for the editorial market, which we then assign to one of our photographers. We also do everything we can to support our photographers with their independent projects – whether this is giving editorial advice, logistical support or introducing them to potential collaborators. We have photographers all over the world in countries such as the UK, Kenya, Norway, USA, Turkey, Nigeria and Bangladesh, to name just a few.'

'We cover some breaking news, but we're not trying to compete with the agencies. Unless there is a volcano eruption where one of our photographers happens to be, we don't chase news stories. As an agency, we're more interested



in the aftermath of natural disasters and conflicts that can be explored through longer-term projects rather than focusing on the single pictures used to illustrate breaking news. We're able to do these longer projects because we have photographers living in these countries rather than visiting as a story breaks. Images captured as events are unfolding is a crucial part of photojournalism, but to produce in-depth photojournalism you need to step back from what's going on and invest time. For us, it's about getting behind the headline-grabbing images in order to tell more nuanced stories.'

Visit the Panos Pictures website at www.panos.co.uk.

To see more images by Kacper, visit his website at www.kacperkowalski.pl

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Alf Bailey The Wirral 47pts

Nikon D700, 24-70mm,
1/2000sec at f/4, ISO 400

♦ Building and bike **Judges say**

Alf has fallen upon a great simple subject here. As with Ian's shot (right), the narrative possibility of what we're seeing is a real plus point and the strong use of monochrome adds much to the overall image



**Jay Heiser
USA 46pts**

Canon EOS 50D, 17-55mm,
1/20sec at f/18, ISO 800

♦ Row of balconies, Tokyo, Japan

Judges say This striking graphic shot gets a little closer to the subject matter than our previous two images, and succeeds due to its excellent use of colour and shape. A visually appealing and interesting image



Ian Ewing Devon 48pts

Canon EOS 550D, 55mm,
1/160sec at f/5.6, ISO 100

◆ 'Brunel in the Mist' Judges

say This epic image stood out immediately due to its bold, dramatic atmosphere, as well as its strong subject matter. The boat in the left-hand corner is a beautiful compositional and narrative touch. A really great job

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**APOY
2012**

**Amateur
Photographer
OF THE YEAR
COMPETITION**

Exploring the City

The results are in for the **sixth round** of APOY. Here we publish the top 30 images

Ian Ewing, of Plymouth in Devon, is the winner of our Exploring the City round of APOY 2012. Ian will receive a Samsung NX20 with 18-55mm f/3.5-5.6 kit lens, a Samsung 16mm f/2.4 Ultra Wide pancake lens, a Samsung 20-50mm f/3.5-5.6 lens and a 16GB SDHC Plus memory card, worth a total of £1,446.99. The NX20 is an advanced compact system camera with a 20.3-million-pixel, APS-C, CMOS sensor. It has 8fps continuous shooting, built-in Wi-Fi and a top shutter speed of 1/8000sec, while the ISO range of 100-12,800 lets you take high-speed photos. Samsung's slender, all-purpose i-Function 16mm lens offers great versatility, with quick and easy one-touch access to all your camera's manual settings.

Our second-placed winner is **Alf Bailey**, from Ellesmere Port in the Wirral. Alf will receive a Samsung WB850F compact camera and a 16GB SDHC Plus memory card, worth a total of £348.99. The WB850F travel compact has a 16-million-pixel, BSI (Back Side Illuminated) CMOS sensor to help reduce image noise, and a 21x optical zoom lens (23-483mm equivalent). The Samsung WB850F also has built-in Wi-Fi connectivity, so users can email photos or share them on social network sites quickly and easily.

Jay Heiser, from Virginia in the USA, finished third and wins a £250 Jessops Gift Card.

THE 2012 LEADER BOARD

After Round 6's judging, Dan Deakin is still in the lead with 194 points, while Adrian Sadlier, who was fourth, has now jumped up to second place with 129 points. Charles Spencer remains in third place with 128 points. Alf Bailey has moved from tenth to fourth place with 121 points, while Ben Ghibaldan has dropped from second to sixth with 102 points.

1	Dan Deakin	194pts	6	Ben Ghiblain	102pts
2	Adrian Sadlier	129pts	7	Diogo Ferreira	101pts
3	Charles Spencer	128pts	8	Richard Craze	99pts
4	Alf Bailey	121pts	9	Maria Townsend	88pts
5	Andrew Blake	108pts	10	Charlie Jobson	87pts

The UK's most prestigious competition for amateur photographers

4 Adrian Sadlier Dublin 45pts

Nikon D700, 10-20mm, 1.3sec at f/9, ISO 100, tripod
Staircase at Charleville Castle, Ireland **Judges say** This strong shot makes use of the winding stairs and natural window light

5 Andrew Blake North Yorkshire 44pts

Canon EOS 400D, 21mm, 0.2secs at f/22, ISO 100
Bridge **Judges say** The strong geometric shape against the moody sky, and the toning, complement each other nicely

6 Paul Swinney London 44pts

Nikon D300, 18-70mm, 1/125sec at f/8, ISO 800
Street scene **Judges say** This strikingly composed image uses a simple everyday object in the foreground to lead the eye to the grander shot behind

7 Dan Deakin Nottingham 43pts

Nikon D700, 24-70mm, 1/15sec at f/11, ISO 560
Spiral staircase, Boston, USA **Judges say** Colours and shapes come together to create a fantastic and vibrant abstract image

8 Maria Townsend Greater London 43pts

Canon EOS 500D, 18-55mm, 1/200sec at f/11, ISO 100
Railway bridge, Nova Scotia, Canada **Judges say** This section of an old railway bridge is an unusual but effective foreground subject

9 Dusica Paripovic Bosnia and Herzegovina 42pts

Nikon D5000, 18-55mm, 1/125sec at f/6.3, ISO 100
Ladder **Judges say** This image requires repeated viewings to truly understand what is being shown. The monochrome and natural light complement each other perfectly.

10 Johnnie Rogers Gwent 41pts

Nikon D200, 17-55mm, 1/160sec at f/11, ISO 100
'Reaching up to the sky' **Judges say** The bird in the top left gives this picture the perfect balance. A genuinely captivating image

11 Charles Spencer North Yorkshire 40pts

Olympus E-510, 14-42mm, 30secs at f/14, ISO 100, polariser and 10-stop filters
'Angles and lines' **Judges say** This minimalistic shot of a car park in Scarborough, North Yorkshire, relies on strong shapes against an empty space. It's a simple and evocative photograph

12 Jose Souto Indonesia 40pts

Olympus OM-D E-M5, 100mm, 1/4000sec at f/5.6, ISO 200
Thames cable car **Judges say** This is a brilliant interpretation of the brief and a well-deserved finalist due to the great tonal range and excellent composition of the picture

13 Nathaniel Gonzales London 40pts

Canon EOS 50D, 18-200mm, 1/200sec at f/13, ISO 200
'Square Shadows' **Judges say** The striking use of light and shadow made this an instant top 20 inclusion for APOY

14 Carol Enciso Peru 39pts

Canon EOS 550D, 18mm, 1/125sec at f/3.5, ISO 800
Light streaming through the Vatican **Judges say** The strong shaft of light streaming through the window lends this image a real sense of atmosphere

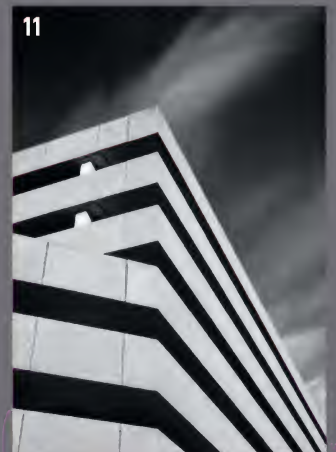
15 Roberto Pavic Croatia 39pts

Canon EOS 5D Mark II, 50mm, 1/6000sec, ISO 50
Imre Nagy statue **Judges say** This tilt-shift image of a statue in front of the Hungarian parliament succeeds due to its stunning background and foreground subjects

16 Abdul Cader Hong Kong 38pts

Sony Ericsson Satio U1i, 5.9mm, 1/180sec at f/2.8, ISO 64
Windows **Judges say** This photograph of windows in a building in Kowloon, Hong Kong, was retouched in Lightroom, Nik Software Color Efex Pro and Adobe Photoshop





The UK's most prestigious competition for amateur photographers

17 Bertrand Chombart France 38pts

Nikon D300S, 21mm, 1/120sec at f/8, ISO 100

Bridge **Judges say** This beautifully graphic image takes a simple approach to its subject matter and allows the strong elements to speak for themselves



18 Eleanor Seager Cheshire 36pts

Sony Alpha 200, 18-70mm, 1/500sec at f/5.6, ISO 100

'Harbour Introspection' **Judges say** This dramatic panorama of Coal Harbour in Vancouver, Canada, is saturated with atmosphere

19 Alan Gwynn Gloucestershire 35pts

Canon EOS 550D, 18-55mm, 1/200sec at f/20, ISO 200

Eagle Star Building, Cheltenham, Gloucestershire **Judges say** Alan has contrasted the geometric pattern of the building with the apparent randomness of what's going on in each of the windows

20 Nino Cannizzaro Italy 35pts

Holga 120, 60mm, f/11, Agfa 160

'Unstructured City' **Judges say** Nino modified his 'toy camera' to produce this truly fantastic panoramic shot



21 Diogo Ferreira Portugal 34pts

Fujifilm FinePix S1000fd, 6mm, 1/320sec at f/5, ISO 64

Empire State Building **Judges say** This image of New York's famous building makes use of great light and tonal contrasts

22 Tony Cooper Leicestershire 34pts

Nikon D200, 18-200mm, 1/160sec at f/7.1, ISO 200

Hotel windows **Judges say** A nicely composed image of hotel windows and fire escape taken during a trip to Rome, Italy

23 David Meredith Warwickshire 33pts

Sony Alpha 700, 10-20mm, 1/320sec, 1/50sec and 1/800sec (three-shot HDR) at f/8, ISO 200

Belgrade, Serbia **Judges say** The shot makes subtle use of HDR to bring out the dirty colours and mood of the urban landscape



24 Eden Breitz Greater London 32pts

Canon EOS 5D Mark II, 24-70mm, 1/1250sec at f/8, ISO 400

'Red, White and Blue' **Judges say** Eden's image makes great use of the vivid colours of the environment

25 Eric Emmerson Devon 32pts

Canon EOS 5D, 24-70mm, 1/1250sec at f/8, ISO 200

Manchester Skyline **Judges say** Angling the camera upwards, Eric has used the reflective glass to lead the viewer to the sky

26 Eddie Bairstow Devon 31pts

Nikon D500, 18-105mm 1/640sec at f/11, ISO 400

Factory **Judges say** The photo was taken through a fence surrounding a partially demolished factory

27 Ashley Field East Sussex 30pts

Olympus E-1, 14-54mm, 1/500sec at f/6.3, ISO 100

Abstract shot of the Park Plaza Hotel, London **Judges say** This interestingly angled shot features the varied colours of the hotel



28 Morris Conlan Midlothian 29pts

Sony Alpha 350, 35mm, 1/160sec at f/9, ISO 100

Shadows **Judges say** Morris has used the shadows cast by some railings to produce a simple yet near abstract image



29 Stephen Birch Essex 29pts

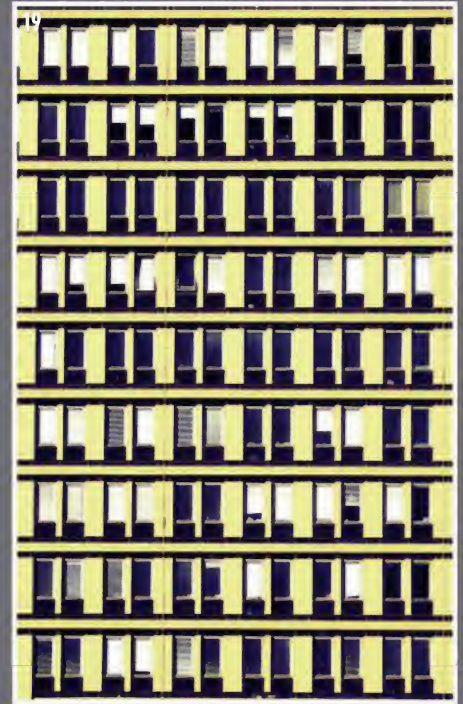
Panasonic Lumix DMC-GF2, 14-42mm, 1/50sec at f/8, ISO 100

'Raised Walkways' **Judges say** This shot, taken in London, uses the basic rule of thirds to create a nicely balanced composition

30 Pawel Pentlinowski Ireland 28pts

Nikon D300, 18-200mm, 20secs at f/11, ISO 100

Bridge in Dublin **Judges say** This shot makes use of the ambient light and the conversion to black & white brings out the contrasts



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11.00	Brain vs camera Q&A Presented by Damien Demolder
11.15	Creative composition Presented by Nigel Atherton
11.30	Tips for shooting DSLR video Presented by Nigel Atherton
11.45	Tea & coffee break
12.00	Lighting – Natural light Presented by Damien Demolder
12.35	Lighting – Studio light Presented by Andrew Sydenham
13.00	Lighting demo Q&A
13.15	Lunch
14.15	Every image needs Photoshop How you can use Lightroom and Photoshop to carry out essential edits
15.15	Every image needs Photoshop Q&A Presented by Martin Evening
15.30	Make cash from your photos Presented by Matt Golowczynski and Michael Topham
16.00	Final Q&As to the panel and audience photo critique session
16.30	Chat with the experts over a glass of wine
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Upper Antelope
Canyon, Arizona, USA
Nikon D300, 18–200mm,
1/2sec at f/9, ISO 250,
polariser, tripod

In search of light

Regular *Reader Spotlight* contributor **Michel Hersen** tells
Oliver Atwell about his passion for landscape photography,
and how a school of American painting influenced his use of light



TAKE a look through the *Reader Spotlight* pages from any issue of AP and you'll begin to notice that landscape photography is one of the more popular subjects with readers. Perhaps equalled only by wildlife, this popular form of photography is one that seems to appeal to us all. From the humble landscape of one's back garden to the breathtaking vistas of the Grand Canyon in the USA, landscapes take many forms. When we look at these images we realise how small we are when faced with the bigger picture. It's difficult not to feel insignificant when faced with the kind of epic landscapes that have been captured through a million lenses since photography's inception.

One name that has appeared more than once within the pages of *Spotlight* is Oregon-based Michel Hersen, a retired professor and dean at the School of Professional Psychology at Pacific University. His images confidently demonstrate a fine eye for detail and composition, as well as an acute understanding of colour and light.

Michel has always had an interest in nature and nature photography, going as far back as when he assisted his father, also a keen photographer, in his darkroom practices. Yet perhaps the key influence on Michel's work has been the collection of landscape paintings he and his wife have been building up for the past 30 years.

'My wife and I have a large collection of 19th-century American landscape paintings



produced by the Hudson River School,' says Michel, 'from his home in Oregon. I've been looking at those paintings for years, and what the people tried to do in those images I'm attempting to do photographically. My approach to taking photographs is to try to get the essential elements and present them in the way that a painter might see it.'

For Michel, the appeal of photography lies in its ability to present the landscape at its best. To do that, the photographer must be in the right place at the right time. With this in mind, the photographer can capture the right light and composition.

'Of course, you can't create the landscape,' he says, 'but your composition and timing help you to be creative. With Photoshop and digital imagery, we can now eliminate elements that are not essential. I

occasionally do that, although in absolute moderation. It's the same thing that a painter would do – they just wouldn't paint in the distracting elements.'

SEEKING LUMINOSITY

One of the key elements Michel searches for in his images is something that he terms 'luminosity'. What he is referring to is the period in American painting from around 1850-1875, a time when the Hudson River School painters were particularly concerned with capturing light.

'If you look at painters like Frederick Church, Jasper Cropsey and Martin Johnson Heade, you'll see that they were particularly adept at painting early morning and twilight scenes,' he explains. 'They could capture the light reflecting off the rocks and boulders. Being in the north-west [of the country], I have easy access to the south-west giving me many opportunities to get access to that golden light and the sandstone cliffs. I suppose luminosity also means that the landscape is glowing from within.'

As someone once said, what makes a great picture is compelling subject matter, good light and good composition. With that in mind, Michel is constantly on the lookout for the best possible light.

'Searching for the right light can often mean going to all sorts of places at all sorts of times,' he says. 'I'll often have to get up at times that aren't exactly comfortable, but I've seen so many pictures obviously

Above: Angel Terrace, Yellowstone National Park, Wyoming, USA
Nikon D300, 18-200mm, 1/80sec at f/18, ISO 200, polariser, tripod

Top: Palouse, Whitman County, Washington, USA
Nikon D300, 18-200mm, 1/80sec at f/18, ISO 200



**Reef National
Park, Utah, USA**
Nikon D300,
18-200mm,
1/200sec at f/16, ISO
200, polariser, tripod



**Above left: Teton
Range, Grand Teton
National Park,
Wyoming, USA**
Nikon D300,
18-200mm,
1/50sec at f/22,
polariser, tripod



**Above right:
Arches National
Park, Utah, USA**
Nikon D300,
18-200mm,
1/20sec at f/18, ISO
200, polariser, tripod

taken at the wrong time of day that just don't capture the spirit of the place. For that reason, I always ensure that the light is exactly right in order to show the place in the best possible way.'

Yet it isn't just painters who have influenced Michel's work, as one familiar name inevitably crops up. 'The model for most landscape photography is, of course, Ansel Adams,' he says. 'I'll often look through books of his work and then look at my own images and realise that I was in pretty much the same spot as Adams. Then I look at his work and compare it to mine and often wish I'd done it in the way he had. The problem is, he did these things

so well that it can often be difficult to find new approaches to the same subjects and locations. I still try, though.'

KEEPING IT EFFICIENT

Michel opts to keep his kit simple. 'I use a Nikon D300, a camera that has served me well for a while now,' he says. 'I also have a bunch of lenses, but the optic I use most is a Nikkor 18-200mm f/3.5-5.6. It's a really efficient lens and one that I find gives me more than enough coverage when I'm out in the field. It's beneficial having just the one lens because a lot of the locations that I'm out visiting are incredibly dusty. If I wanted to swap lenses all the time, then I'm going to

get dust in the camera and dust specks all over the images.'

The question is, where does Michel go next? Does he continue to capture the grand landscapes that have been the staple of his *Spotlight* submissions, or does he move on to other subjects?

'I have a list of places that I'd love to visit and photograph,' he replies. 'I see myself continuing in the direction I've been headed the last few years. I've had friends suggest taking pictures of people in the landscape and incorporate them somehow, but it's just not my thing. I'm not a portrait photographer, I'm a landscape photographer through and through.' **AP**

Amateur Photographer's... ICONS OF PHOTOGRAPHY

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Leap to Freedom

Peter Leibing's 1961 image symbolises the post-war divide between East and West.
David Clark tells the story behind the picture

IN 1961, there was a growing political divide between East and West as Cold War tensions erupted at flashpoints around the world. In April, the US-backed invasion of Fidel Castro's Cuba signalled America's intention of trying to bring down Castro's regime, and at the end of the year US troops effectively entered the Vietnam War.

In Europe, events came to a head in Berlin, which in 1945 had been divided into four military zones occupied by American, British, French and Soviet troops. In June 1961, Soviet leader Nikita Khrushchev met with President John F Kennedy to demand a formal treaty dividing Germany into the GDR (German Democratic Republic, under Soviet control) and the FRG (the Western-controlled Federal Republic of Germany).

The border was fortified elsewhere in Germany to prevent large-scale emigration from East to West, but it remained open in Berlin. In the early hours of 13 August 1961, the East German army and police force began closing the border by making roads impassable, and erecting wooden and barbed wire fencing along the length of the border. It was the beginning of what the East Germans called the 'Anti-Fascist Defensive Wall', which would divide the city for decades.

One of the GDR's elite troops guarding the border was 19-year-old Corporal Conrad Schumann. He had only recently completed his training and had volunteered for border duty, but had been surprised to find that even the East German people regarded the elite troops with suspicion.

On 15 August, when parts of the wall were under construction and concrete blocks were being erected to block escape routes, Schumann was guarding the barbed-wire

Peter Leibing's shot of Corporal Conrad Schumann jumping the barbed-wire border in Berlin, with a cameraman shooting newsreel footage on the left



border section at the corner of Ruppiner and Bernauer Strasse. He was in a difficult situation and under pressure.

'We felt we were simply doing our duty, but we were getting scolded from all sides,' Schumann later said. 'The West Berliners yelled at us and the Eastern demonstrators yelled at us. We stood in the middle... For a young person, it was terrible.'

Among the people on the other side of the wire was another 19-year-old German, Peter Leibing. He was a photographer covering the unfolding events in Berlin for

Conti-Press, a picture agency based in Hamburg, and had arrived in the city the previous day. After being tipped off by a police press spokesman that something 'interesting' might happen at the border in Ruppiner Strasse, he was both observing the crowds and carefully watching Schumann. Sensing that something might happen soon, he fitted a telephoto lens on his East German-made Exakta camera.

As Schumann stood chain-smoking and nervously surveying the scene, the West Berliners sensed that his allegiance was



© PETER LEIBING, HAMBURG

wavering. Their shouts changed and they began calling for him to cross the border before it was too late. On the other side of the fence, he saw a parked police car with one of the doors open and realised he had a chance to escape.

He dropped his cigarette, ran towards the barbed wire and leaped over it, simultaneously throwing away his Kalashnikov submachine gun. As he did so, Leibing took just one perfectly timed photograph of Schumann's dramatic 'leap to freedom'.

Leibing later commented that taking horse-racing photographs in earlier years had helped him to time the shot. 'I had experience of photographing the Derby in Hamburg and had learned how to do it correctly, so that the horse was seen in the picture directly above the fence,' he said. 'This stood me in good stead. Schumann jumped, and I pressed the shutter at just the right moment. There was only one chance, so there is only one negative.'

Newsreel footage, being filmed by a

cameraman who is seen on the left of Leibing's shot, shows just how quickly the event happened.

After crossing the wire, Schumann got straight into the waiting car, which took him to a nearby police station. Leibing followed the car and later took another picture of Schumann, looking pale and overwhelmed, outside the police station. He was later given a ticket for a plane journey to Bavaria, where he intended to start a new life.

Leibing didn't know he had captured a great shot until he



Peter Leibing photographed in 2001 with a print of his famous picture

© REUTERS/CORBIS

processed the film. The photo appeared on the front page of the German newspaper *Bild* on 16 August and was subsequently published in dozens of newspapers worldwide. 'It only dawned on me on the plane home that I had perhaps made a really important picture,' said Leibing.

Leibing and Schumann didn't meet until the 25th anniversary of Schumann's defection and subsequently became friends. In interviews, Schumann didn't talk in detail about his decision to desert the East German army and only said that he didn't want to be put in a situation where he would have to shoot someone attempting to escape East Berlin.

Schumann was a private man who was uncomfortable with the publicity brought about by his actions and the resulting photograph. He initially found work as a hospital orderly and later at an Audi car factory, married and had children.

However, his life in West Germany was not a happy one. He was unable to visit his family until after the Berlin Wall was

finally demolished in 1989 and was shunned by former army colleagues. For many years he lived in fear of being returned to East Germany by the secret police agency, the Stasi, and put on trial as a deserter and traitor. He also suffered from depression and it's thought that a combination of all these factors led to his suicide in July 1998.

Leibing, meanwhile, worked for several Hamburg newspapers and as a police photographer. He died in 2008, aged 67.

His photograph of Schumann, taken while he was still a teenager, was a once-in-a-lifetime event. It won the Overseas Press Club award for Best News Photograph in 1961 and made him famous, although he said he made little money from it.

At the time it was taken, the picture was both an embarrassment to the East German government and a propaganda coup for the West. In the decades since, it has become regarded as symbolic of the 28-year division of the German people, one that continues to have social and economic consequences, long after reunification. **AP**

Events of 1961

20 January

John F Kennedy becomes the 35th President of the United States

17 April

Cuba is invaded by US-trained Cuban exiles in the Bay of Pigs. They are defeated by the Cuban army within three days

25 May

President Kennedy declares the US Government's aim of landing a man on the moon by the end of the decade

4 June

President Kennedy and Soviet leader Nikita Khrushchev meet at a summit in Vienna. The USSR demands that the USA withdraw from West Berlin, provoking the 'Berlin Crisis'

15 July

Kennedy makes a speech declaring that the USA 'will not be driven out of Berlin'

13 August

The Berlin Wall, dividing West and East Berlin, begins construction. It is completed 18 days later

1 September

The Soviet Union resumes nuclear testing and increases Cold War tensions

27 October 27

There is a military stand-off between Soviet and American tanks in Berlin

2 December

In a national radio broadcast, Cuban leader Fidel Castro declares that Cuba is a Socialist country

11 December

US helicopters and military personnel arrive in Saigon and the Vietnam War officially begins

FURTHER INFO

Books: There are currently no books available featuring Peter Leibing's work. For information about the picture's historical context, see *The Berlin Wall: 13 August 1961-9 November 1989* by Frederick Taylor (published in 2007)

Websites: There is little information on Peter Leibing, and few of his pictures, available online. The brief film footage of Conrad Schumann's 'leap to freedom' can be found on www.youtube.com. A brief history of the Berlin Wall can be found at www.berlin-life.com/berlin/wall.

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APappraisal



Expert advice, help and tips from AP Editor Damien Demolder

Stormy sky Adam Poulson

Canon EOS 5D Mark II, 24-70mm,
1/30sec at f/16, ISO 50, ND grad

ACHIEVING a dramatic stormy sky is a common pursuit for many photographers, and often they go to some lengths to make it happen. Here Adam has used a 4-stop graduated neutral density filter to darken the sky so we can appreciate the textures of its clouds while still noticing the details of the water in the lower part of the frame. I also think that a degree of contrast enhancement has followed in software and created an even greater tonal difference between the dark clouds and those patches of sky where the clouds are broken. The result is a great deal of drama. In fact, there is so much drama that it is quite difficult to see beyond it to take in what the subject actually is.

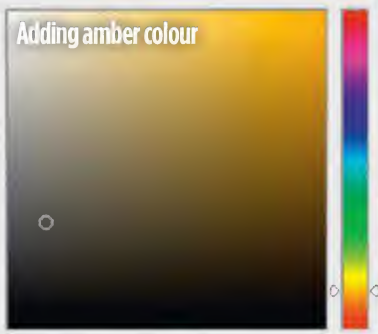
I like the silhouetted branches in the foreground for the depth they lend, but we don't need the fence at the bottom. I've cropped the scene to remove it, and in doing so have also taken away the tree on the right that was containing our vision and forcing a tunnel effect into the centre of the frame.

What I wanted to do next was undo some of that contrast so more detail in the scene can be made visible. I'm going to use a colour layer to pour tone into the shadows while at the same time moderating the highlights – and, of course, adding a colour. I picked a dark amber on a layer faded to 10% opacity, and then once the layers were merged I decreased the colour saturation.

I think the final result works well, and is just a more moderate version of what Adam sent in. So often in photography, as in many things, it is better to avoid the extreme, and to apply self-control. I like Adam's shot, though, and he wins picture of the week.



Adding amber colour



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PICTURE
OF THE
WEEK

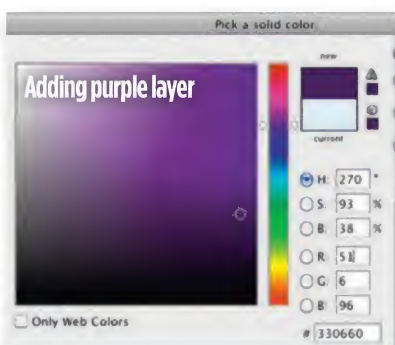
Chevy bonnet David Handley

Canon EOS 300D, 18-50mm, 0.3sec at f/13, ISO 100

I KNOW 'spot colour' is a popular effect, but very few pictures can carry it off. When we use a spot of colour, the eye is immediately drawn to where it is applied and our brain expects that to be the most important part of the scene. Here the most important part of David's picture is

not the fact that the car has been sold, but its bonnet – a mess of texture, tone and finishes. The yellow sticker takes the eye away from what is really interesting – the shape of the car, what we can see through the back window, the windscreen wiper and the curving chrome of the engine grille.

The immediate solution to the problem of the yellow sticker is to get rid of it – which I did simply by copying the area next to it and pasting that over the colour. With the changed dynamic of the shot, I noticed there is too much sky and contrast. I cropped to leave only a hint of sky, and then darkened that and the lower corners to maintain the viewers' attention in the middle of the

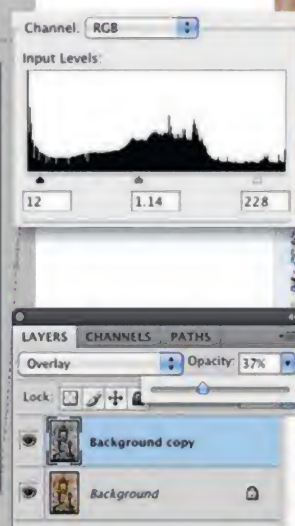


Adding a colour layer can help reduce contrast

picture. Suddenly, the view through the back windows is more of a draw, and the eye can travel from the front grille, over the bonnet and right up to the lozenge-shaped frame.

Again, I solved the contrast issue with a colour layer. This time it is a purple that I hoped would produce a selenium effect once laid over the image, and then faded and desaturated. In Photoshop, a colour layer is created via Layer>New Fill Layer>Solid Color, then I set the opacity to 10% and selected the colour from the picker.

As with Adam's picture (see opposite page), moderation works best



Church in Austria Frank Stubbs

Leica M8.2, 50mm

A COMMON misconception when shooting interiors like this is that a wideangle lens is needed, when in fact a longer lens often does a better job. The Leica M8.2 has an almost full-frame sensor, which applies a 1.33x conversion factor to your focal length – making Frank's 50mm act more like a 66mm.

The point about using long lenses is that you can stand back and not look up so much – avoiding the converging verticals and barrelling you can get with wider focal lengths at short focus distances.

Frank has done a great job, but there is still a bit of work to do on what convergence there is and fractionally straightening the scene.

In Photoshop, I used the perspective correction and distort modes

Architectural pictures have to be dead straight, otherwise they just look wrong

in Edit>Transform, and dragged the top of the picture wider to combat the inward leaning. The distort mode just dragged the middle point slightly to the right to straighten the image.

I used Levels to add impact via contrast, and injected a little red to the midtones, as they are looking slightly cool from the daylight. To add 'oomph', I created a duplicate layer, which I turned monochrome via a green-based Channel Mix. This layer was blended to Overlay with an opacity of 37%, to lend weight to the shadows and to apply some bleaching to the highlights. This just increases the definition of the detail in the scene and enhances the three-dimensional qualities of the amazing reredos, its paintings and its sculptures.

Frank tells me that this Austrian church was used for the wedding in *The Sound of Music*. His picture is really rather good, so well done, but this is architecture and we have to get things absolutely straight.

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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

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A NUMBER of Fotospeed's inkjet papers are described as baryta, but Platinum Baryta is the company's only 'genuine' baryta paper. This type of paper contains a layer of barium sulphate underneath the ink-receiving layer, just like traditional darkroom paper. At 300gsm, the paper is one of the lightest of its kind, but weighty in the hand and carrying the telltale odour that will be familiar to traditional print-makers. The paper's finish is a subtle gloss that limits reflections and resists finger marks well, while its slight off-white colour provides prints with a warm tone.

I made colour and black & white prints using Fotospeed's free ICC profiling service, which is available for a number of Epson and Canon printers. The resulting prints show excellent tonal quality, fine detail and high Dmax (depth of blacks). For me, Platinum Baryta is the pinnacle of Fotospeed's papers, and this is reflected in the premium price. The paper is available in boxes containing 20 or 50 sheets in sizes from A4 through to A2, or a 15-metre roll in sizes 36-60in. Prices range from £22.99 (20 x A4) to £367.99 (60in roll). **Tim Coleman**



Amateur Photographer
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The TriPad is most obviously suited to supporting a laptop, although the workspace also comes in handy for holding camera kit for quick access. It is functional rather than stylish, and a tad expensive. Also, heat generated on the underside of a laptop has no place to escape. However, the TriPad is a useful accessory for the photographer on the move.

Tim Coleman



Amateur Photographer
A clever design that utilises a tripod to provide a secure workspace
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Panasonic Lumix DMC-LX7

We test Panasonic's top-of-the-range LX7 with a 24-90mm f/1.4 lens and 10.1-million-pixel CMOS sensor. AP 15 September

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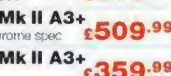


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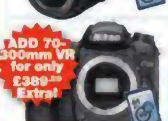
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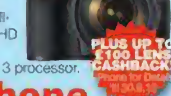


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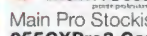
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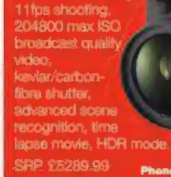
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Sony Alpha 37

Sony's latest entry-level SLT camera shows that a tight budget need not mean compromising on specification. We find out if it hits the mark

Mat Gallagher
Deputy editor



LAUNCHED in tandem with the NEX-F3, the Sony Alpha 37 is designed to be the more 'serious' of the two cameras. The specifications of the two models may be similar, but Sony claims the type of photographer who will buy each product is notably different. While the NEX-F3 is aimed at the family user looking to document their children and holidays, the Alpha 37 user, according to Sony, has an ambition to be a photographer and to create photos rather than take snapshots.

To the unsuspecting eye, the Alpha 37 looks indistinguishable from the rows of other entry-level DSLRs that line the shelves of camera stores. The principal difference, however, is that this is not a DSLR – not officially – as it lacks the crucial pentaprism optical viewfinder and moving mirror arrangement. Instead, this SLT (single-lens translucent) camera uses a fixed, semi-transparent mirror that directs 30% of the light to the AF sensor while allowing the

remaining 70% to pass straight through to the sensor, which provides the electronic feed for the viewfinder display. Sony now features SLT cameras in its beginner, intermediate and advanced ranges, with only two remaining DSLR-type cameras in the intermediate (Alpha 580) and professional categories (Alpha 900). SLTs, it seems, are the future for Sony's A-mount cameras, but can they now compete with the best DSLRs?

FEATURES

The Alpha 37 is an update of the Alpha 35, which was released in June last year. This is a short shelf life, even for a digital camera, but the update aligns the entry-level SLT and compact system camera models, so the only decision between the two comes down to how the buyer wants to use the camera.

Like the NEX-F3, the Alpha 37 features a new 16.1-million-pixel Exmor CMOS sensor, which has been paired with the Bionz III processor. This delivers a 3264x4912-pixel image, creating an almost A3-sized print at 300ppi. Files can be saved in a choice of JPEG or ARW, Sony's own raw format. The camera comes with Sony's Data Converter SR software, and the raw format is already supported by the latest updates to Adobe's Camera Raw and Lightroom. The ISO

sensitivity has been extended from the 12,800 on the Alpha 35 to ISO 16,000 on the Alpha 37, which, while only a ½EV increase, is impressive for such a camera.

This new sensor has also facilitated higher-quality HD video – an area that has seen a rapid advancement in digital cameras over the past couple of years. SteadyShot stabilisation features in the camera, allowing all lenses to benefit from the technology. This is one area where the Alpha 37 differs from the NEX compact system range, and is worth bearing in mind for anyone planning to use older lenses on the camera. As the Alpha 37 uses an electronic viewfinder, the sensor-based stabilisation will be a benefit to composition, steadying the monitor feed.

The metering options remain unchanged from the Alpha 35, offering a 1,200-zone metering system with a choice of multi, centreweighted and spot options. The exposure compensation – also unchanged – seems rather limited at ±3EV, compared to a now standard ±5EV in most models.

The usual PASM shooting modes are present, and are bolstered by an array of automatic and feature modes that allow simple operation and easy control of some of the camera's more advanced features. The intelligent auto is accompanied by iAuto+ (Superior Auto), which includes automatic scene detection, continuous shooting and HDR options. So, when required, it will fire a burst of images and process them into a single file to deal with high-contrast or low-light situations. Also included is the Sweep Panorama mode, allowing real-time image stitching to create a panoramic shot as the camera pans. This can be saved in either 2D or 3D forms.

The Alpha 37's impressive-sounding 7fps continuous shooting is only available in a limited scenario, and a more modest 5.5fps is the true maximum

AT A GLANCE

- 16.1-million-pixel CMOS sensor
- Bionz III processor
- ISO 100-16,000
- 2.7in tilting LCD monitor
- 7fps continuous shooting mode
- Street price £399

for use in most modes. There is a high-speed option on the mode dial for the 7fps shooting, and it provides a cropped, 8.4-million-pixel image and full auto exposure control. In reality, 5.5fps is more than enough for most users, and in the situations where a faster frame rate is actually needed the cropped view may well be an advantage, giving extended range from a particular lens. And an 8.4-million-pixel image is more than enough for most uses – plus, the smaller file size will stop the memory card filling up too quickly.

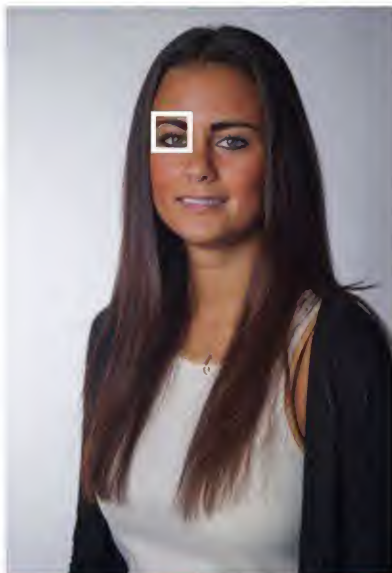
Using a high-speed Lexar Class 10 600x SDHC card, the Alpha 37 managed 21 frames in high-speed crop mode before slowing. In its standard 5.5fps operation, the number of frames was noticeably lower, however, with six JPEGs, five raw or four raw+JPEG frames taken before slowing. Writing an individual file took up to 2.5secs for a raw+JPEG, which shows fairly fast processing – it is just the size of the buffer that limits the number of shots.

7/10

BUILD AND HANDLING

The Alpha 37 is of a similar size and shape to the previous Alpha 33 and 35 models, but has a more pronounced indent on the grip, which surprisingly makes a notable difference to holding the camera. The body's compact size means most users will only be able to fit two fingers around the grip, so this indent, combined with an indented rear grip for the thumb, is more appreciated.

The body is light but feels solid and well made. The numerous buttons are large and well spread. A dedicated exposure-compensation button allows the front dial to swap its control from aperture or, in manual



Facts & figures

RRP	£419 (body only)
Sensor	16.1-million-effective pixel Exmor CMOS
Output size	4912 x 3264 pixels
Lens mount	Sony A
File format	JPEG, ARW (raw)
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Focal-plane shutter
Shutter speeds	30-1/4000sec, plus bulb
Max flash sync	1/160sec
ISO	100-16,000
Exposure modes	Program, aperture priority, shutter priority, manual, iAuto, iAuto+, 8 scene modes, sweep panorama, 3D, tele-zoom continuous, movie
Metering system	1,200-zone evaluative, multi, spot, centreweighted
Exposure comp	±3EV
White balance	Auto, 9 presets, custom, manual
White balance bracket	Yes (3 frames)
Drive mode	5.5fps (7fps in tele-conversion mode)
LCD	2.7in, 230,000-dot LCD
Viewfinder type	1.44-million-dot equivalent EVF
Field of view	100%
Dioptre adjustment	-4 to +4 dioptre
Focusing modes	Single, continuous, auto, manual
AF points	15-point system (3 cross-type)
DoF preview	Yes
Built-in flash	Yes (GN 10m @ ISO 100)
Video	1080 50/60p HD (AVCHD), 1080 25p (MP4)
External mic	Yes
Memory card	MemoryStick Pro Duo, SD/SDHC/SDXC
Power	Rechargeable InfoLithium NP-FW50
Connectivity	USB 2.0, HDMI (type C)
Dimensions	124.4 x 92 x 84.7mm
Weight	506g (with battery)

Sony. Jays Close, Viabes, Basingstoke RG22 4SB.
Tel: 0844 8466 555. Website: www.sony.co.uk

Overall detail is impressive from the Alpha 37 using the standard kit lens, with both raw and JPEG files delivering decent sharpness

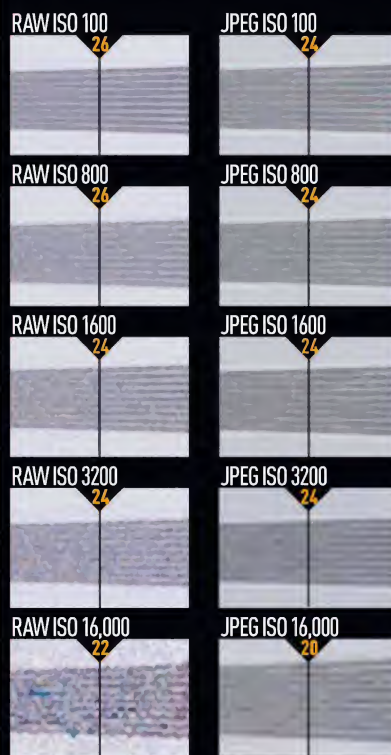
shooting, changes from shutter control to aperture control. However, the angle of this button makes it difficult to operate without altering your grip. An Fn button provides access to most controls, bypassing the main menu, and it is nice to see the ISO and white balance controls both accessed via quick buttons on the four-way control dial. The centre button also allows access to the AF control, from which the point can be adjusted in the local and zonal modes.

One clever feature present on many Sony models is Eye-Start, which activates the camera's focusing when the viewfinder is put to the eye, reducing the time needed to take a shot. The only downside is that when the camera is held at waistlevel, Eye-Start can



RESOLUTION AND NOISE CONTROL

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Sigma 105mm f/2.8 macro lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



activate when the sensor is shaded, which causes the AF motors to whirr away as you walk along. This can be quite noisy with the kit lens mounted and the focus beep turned on, and it eats away at the battery.

7/10

NOISE, RESOLUTION AND SENSITIVITY

For a 16.1-million-pixel camera, the Alpha 37's resolution performance is a little disappointing and lower than that for the NEX-F3 (perhaps due to the translucent mirror), although it more or less matches the scores of the Alpha 35 (AP 2 July 2011). At its base ISO 100 it reaches 24 in JPEG and

26 in raw, which is maintained until ISO 1600 where the raw file decreases to 24. Noise levels start to increase above ISO 1600 and, as the noise reduction kicks in, on the JPEG at ISO 6400 the score drops to 22.

At the highest settings of ISO 12,800 and 16,000 performance is actually quite good, maintaining a score of 20 and 22 from the JPEG and raw files respectively. Luminance noise is noticeable from ISO 6400 in the JPEG file, while raw images show luminance noise from ISO 800 and slight colour noise above ISO 6400, but this is easily removed.

26/30

DYNAMIC RANGE

Sony Alpha cameras have all performed well in dynamic range tests, with the previous Alpha 35 offering 12.7EV from DxOMark.com. Although final measurements for the Alpha 37 are not yet available, from our test images it appears this sensor is equally impressive. Shadow areas contain huge amounts of unseen detail that can be rescued in editing software, and while slightly noisy, this means that by exposing for the highlights it is possible to capture a much wider range. The addition of HDR controls, which combine multiple images, also works to extend the range further. The fast frame rate means that in reasonable light this can be performed handheld without the risk of blurring.

9/10

WHITE BALANCE AND COLOUR

The auto white balance performs well in a range of environments, providing neutral colours throughout. The option of four different fluorescent settings is handy for indoor work, while the custom set-up allows the use of spot focus to pick a neutral or white area in the scene for reference. These are extremely handy options when shooting JPEGs, though less of an issue for raw.

Colours straight from the camera look bright and punchy, but still natural. Most JPEGs could be considered 'print ready'



High ISO performance is impressive, and although signs of luminance noise are clearly visible at the top ISO 16,000 setting, the ISO 1600 setting is still usable

As shot



Adjusted



without the need for any adjustment. The creative styles in the Fn menu provide vivid, portrait, landscape and sunset presets, along with fine-tuning of contrast, saturation and sharpness for each.

8/10

METERING

The 1,200-zone metering system delivers accurate results and copes with difficult contrasting scenes. The priority is given to the scene as a whole, as opposed to the highlights as some users may prefer. However, a 0.3EV adjustment to the exposure compensation will ensure all highlights are maintained while shadows can be recovered using editing software.

8/10

AUTOFOCUS

The Alpha 37 features an extensive range of autofocus points for a camera of its class. It boasts 15 in all, spread fairly wide across the centre of the frame, and including three cross-type points. In comparison, Nikon's D3200 has 11 points with one cross-type, and Canon's EOS 1100D has nine-points with one cross-type. The object tracking works well in zonal, wide and local AF settings, following the subject around the frame with the closest AF point. Single focus is quick and accurate, only let down slightly by the noisy AF motors in the kit lens.

8/10

The image contains lots of detail in the shadow areas that can be easily revealed in post-processing. However, noise levels are increased

Below left: High ISO performance is impressive, and although signs of luminance noise are clearly visible at the top ISO 16,000 setting, the 1600 ISO setting is still usable

LCD, VIEWFINDER AND VIDEO

The LCD screen has gained the popular tilt control from other Alpha and NEX models, allowing a 135° up and 55° downwards rotation. This is useful for high-, waist- and, in particular, ground-level shooting. The downside, however, is that, in adding the tilt, the resolution of the 2.7in screen has dropped to a very basic 230,000-dot resolution. While this is usable, and it copes well with bright reflections, it is no match for the 3in, 921,000-dot screens we have come to expect from modern cameras.

The viewfinder, however, has been made larger than that on the Alpha 35, with 48% more pixels. This makes a difference when composing and certainly adds to the viability of an electronic viewfinder. In fact, with the added information available via this screen, it is hard to miss the optical view.

Video is captured in 1920x1080 pixels in a choice of 60/50i or 24/25p in AVCHD format, or 30p in MP4 format. Unusually for an entry-level model, the Alpha 37 features not only an in-built mono microphone, but also an external microphone input.

7/10

Verdict

AS ENTRY-LEVEL cameras go, the Alpha 37 offers a lot of benefits. The array of clever features makes it easy to achieve some stunning results – so long as you have the composition to match. However, the new sensor doesn't seem to have gone far enough to overcome the effect of the transparent mirror, leaving images lacking in detail and relatively high in noise. An improvement in the resolution of the screen and a quieter kit lens would go some way to helping this model. Although I would miss the EVF at times, I would probably choose the more compact NEX-F3 over the Alpha 37.

	1	2	3	4	5	6	7	8	9	10
FEATURES	7/10									
BUILD/HANDLING	7/10									
NOISE/RESOLUTION	26/30									
DYNAMIC RANGE	9/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	7/10									

Amateur Photographer
Tested as an
Entry-level SLT
Rated Very good
80%



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With so many great events taking place in London this year, 2012 promises to be a year to remember. One of the highlights will be the Thames Festival, which will be held over the closing weekend of the London 2012 Olympic Games on 8 & 9 September. The festival will be the Mayor's, and the city's, final celebration of an amazing 12 months for London, and it's going to be an incredible event that you can't afford to miss. There will be a feast of photographic opportunities as the Thames is brought to life, from a river pageant and jiving in Jubilee Gardens, to a carnival and a spectacular fireworks show. This year there will also be an amazing tree of light – and the entertainment is all FREE!

If you plan to visit the festival, don't forget to take your camera because there is a superb photography competition open to those who take pictures of the event. Up for grabs is the first prize of a Nikon D5100 camera with 18-55mm f/3.5-5.6 and 50mm f/1.8G lenses, plus an SB-700 Speedlight, worth a total of £1,275.97 (RRP), as well as a one-night break for two people at the Guoman Tower Hotel, Tower Bridge. There are also three runner-up prizes of a Nikon Coolpix S9300 worth £299.99 (RRP) each.

To help you achieve those winning shots, *Amateur Photographer* and *What Digital Camera*, in association with Nikon, will be hosting FREE photography masterclasses with professional photographers Jeremy Walker (Nikon expert – landscapes) and Oz Kharawala (Nikon expert – weddings and portraiture), as well as *Amateur Photographer* Editor Damien Demolder and *What Digital Camera* Editor Nigel Atherton. You will also be able to see last year's winning festival shots printed on acrylic by PhotoBox.co.uk outside the Masterclasses Marquee.

You will find us in the Photography Masterclasses Marquee near the Millennium Bridge on London's South Bank. Masterclasses will run from noon-5pm on both days. Don't forget that we've great Nikon prizes to be won – and the first 1,000 people who visit the marquee will also receive a free magazine!

For more information about the event and the competition, visit www.amateurphotographer.co.uk/Thames



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Canon EOS 650D

In addition to its proven 18-million-pixel sensor, the **Canon EOS 650D** is the first DSLR to feature a touchscreen and 'hybrid' AF. But how successfully has this new technology been integrated?

Tim Coleman
Technical writer



EVERY time a compact system camera or enthusiast compact camera is announced, it comes decorated with claims of how it can offer DSLR-level control and image quality. Yet in what can only be described as a turnaround, here is a DSLR that is taking something back. With a new touchscreen and a hybrid AF system that combines contrast- and phase-detection AF, the EOS 650D is a DSLR that wants

to be a CSC. Make no mistake, though: aside from these two new key features, the camera is at its very core a DSLR, and features the same 18-million-pixel CMOS sensor as its enthusiast EOS counterparts, and a pentamirror optical viewfinder with a 95% field of view.

Although very similar to the EOS 600D, the 650D will sit alongside it in the range thanks to the 'unique' features it brings to the company's DSLRs. The camera is a clear move by Canon to tap into the video market, but can the camera satisfy such users? I am also interested to see if the transformation of the camera's handling brought about by its new features will still allow it to appeal to photography purists.

AT A GLANCE

- 18-million-pixel CMOS sensor
- Hybrid AF system
- Full 1080p HD video capture with continuous AF
- 3in articulated LCD touchscreen
- ISO 100-12,800 (expanded to ISO 25,600)
- Street price around £699 body only

FEATURES

Much of the core of the EOS 650D is identical to its EOS 7D, 60D and 600D stablemates, including its 18-million-pixel CMOS sensor chip (although the low-pass filters differ), and its ability to record JPEG and CRW raw images, and 1080p full HD video files at 24, 25 or 30fps. The main differences here are the result of the 650D's use of Canon's latest Digic 5 processor (which is claimed to be 6x faster than the Digic 4 unit), the same processor used in the PowerShot G1 X and S100.

The 650D uses a focal-plane shutter capable of 1/4000sec shutter speeds – 1 stop slower than the 60D. Thanks to the faster processor, the camera can record up to 5fps in its hi-speed continuous burst mode, for six raw files or 22 JPEGs. These top speeds are a close match to the enthusiast-level 60D, which shoots at 5.3fps, although it has a longer burst rate of 16 raw images or 58 JPEGs. When testing these rates on the 650D using an SDHC UHS-I card, I found the JPEG burst estimate conservative, with the camera able to capture nearer to 50 frames before slowing down. The Digic 5 engine offers improved processing, which



has allowed Canon to expand the native ISO range by 1 stop to ISO 100–12,800.

Two new shooting modes are included on the 650D: handheld night scene combines four shots for a long exposure time, and HDR backlight control combines three shots at three different exposures for improved highlight and shadow detail. Each mode makes the most of the camera's fast frame rate, so a tripod is largely unnecessary for good results. Also, a multi-shot noise-reduction mode works on the same basis, combining four frames for low noise, although it is available in JPEG only.

The 650D's main talking points are its touchscreen and hybrid AF system, and I will explore each feature in depth later in this test. All in all, the specification of the 650D is solid if unspectacular, but it reads well in the important places.

7/10

BUILD AND HANDLING

To the eye, the EOS 650D appears very similar to the 600D. Both are made from a lightweight polycarbonate with a smooth exterior and compact build. Textured rubber grips are in all the right places for a secure hold, although I do find the main handgrip on the new camera a little shallow, and with a heavier lens attached it can be a little tiring to hold. As such, I would like to see a deeper grip and grooves for fingers. However, with the 40mm f/2.8 pancake lens attached (launched at the same time as the camera), the 650D is very well balanced.

For an upper-entry-level camera, the 650D packs a high number of direct controls on the top and rear of its body. By and large, the shooting modes on offer are there to see. Like most Canon DSLRs, the camera has a four-way D-pad instead of a control wheel, for white balance, AF, drive

40mm f/2.8 pancake lens



mode and picture style, while ISO has its own control on the top-plate. Exposure compensation is next to the thumb pad and when used with the top dial makes exposure adjustments very fast.

Rather than a scene mode menu, each of the seven scene types has its own place on the rather crowded shooting mode dial, along with PASM, no flash, auto and creative auto. This last option presents basic exposure controls in simple language for beginners, with a slider to adjust background blur, and direct control over flash, drive mode and picture style. The number of controls is rather limited and exposure selection is no quicker in this mode. It does, however, slim down the options in the main menu to make navigation quicker.

Above: This scene is captured using the 40mm f/2.8 pancake lens, which is capable of sharp results and capturing a high level of detail



Being so like the 600D, it is easy to forget that the 650D's LCD screen offers touch functionality (see below). One can take it or leave it, although I find it very useful. For those who feel otherwise, the camera handles just as well as the 600D. The most noticeable difference between the two cameras is that the on/off switch

FEATURES IN USE TOUCHSCREEN



WHEN it is done right, I'm a fan of touchscreens on cameras – take Panasonic's latest Lumix G CSC models, for example. The key point for an interchangeable-lens camera with manual exposure control is that touch functionality should enhance the handling of the camera, not compromise the level of control available on the body. As with the Panasonic models, the EOS 650D succeeds on both counts.

The key benefits of using the 650D's touch functionality for shooting include touch shutter and touch AF. Given that the autofocus is linked to the metering, this effectively gives touch metering, too. That I was not once frustrated

with its operation shows that touch response is rapid and accurate, and handily most of the frame is covered by these controls.

Magnifying images for close viewing by pinching the screen is a plus, as is the flick action for scrolling through images and navigating a magnified view. For quick viewing over several images, I find that maintaining the magnified position and scrolling through images is a more useful tool, and this is possible here too. In short, viewing images on the camera is intuitive and speedy. Navigating the menu is also quick, especially when using a combination of the screen and the buttons on the camera body.

'The use of a hybrid AF system means that the EOS 650D is Canon's first DSLR to offer full-time AF during video capture'

now includes the option for the video mode, which on the 600D is on the shooting-mode dial. Also on the top of the 650D is a stereo mic, although its microphones are close together inside the flash-unit arms.

For compatible flashguns with a slave function, the built-in flash (GN 13m @ ISO 100) can be used as a Speedlite transmitter with a max sync of 1/200sec.

8/10

AUTOFOCUS

Canon describes the EOS 650D's AF system as 'hybrid', which means it uses a combination of phase detection and contrast detection for focusing. This set-up in the 650D is a first for a Canon DSLR, but it is also found in Canon's new EOS M compact system camera.

The CMOS sensor uses dedicated phase-detection points (which cover the majority of the frame), to keep subjects close to focus in live-view mode, and contrast detection is used once the shutter release has been pressed to achieve the final focus. The use of this hybrid system means the camera is the first DSLR from Canon to offer full-time AF during video capture.

The separate phase-detection AF module has nine cross-type AF points as found on the 60D. This is a step up from the nine-point system of the 600D, which features just one cross-type point. In stills capture, there is little difference in the speed of



Above: In this scene dominated by greens and browns, the AWB has produced a cold colour balance, while the sunny setting retains the warmth of the light

Below: There is still plenty of detail in the shadow areas of this scene

focusing when comparing the 650D's AF to a dedicated phase-detection system, and the camera matches the 60D in all situations. It may lack a few AF points when compared to the 11-point and 15-point systems of its direct competitors, but all the points used by the 650D are sensitive cross-types, so even in low light the camera latches onto static subjects with relative ease.

Still and video capture are possible in live-view mode. As phase detection is constantly at work to bring into focus the subject within the focus area, subjects are often close to focus already, and a press of the shutter makes the final precise focus with speed.

There are many other situations in which the desired point of focus is not already close, such as when the camera initially starts up or when recomposing a scene. On these occasions the hybrid AF can be sluggish as it hunts for the subject, and sometimes it fails to achieve a successful focus entirely. In this regard, the system is not a patch on the contrast-detection system used by Panasonic in its Lumix G range, for example. However, this type of focusing is extra to the 650D's phase-detection system, which works just fine.

What I like about the touchscreen is that in single-point AF mode, a touch of the screen selects the desired focus area, with the spot covering approximately 4% of the frame and selectable just about anywhere within it.

In video-recording mode, focusing is smooth, quiet and effective for the minor adjustments that are often required in a continuous AF system. This is obviously a big advantage over a system that does not offer continuous AF at all, and a plus for video users who are well catered for with this camera. For more tricky subjects, tracking and face detection AF are available too.

8/10

WHITE BALANCE AND COLOUR

I have always been impressed by the colours straight out of the camera of Canon's DSLRs, and JPEGs from the EOS 650D do not disappoint. Unless one is overly critical, it is possible to keep the camera in auto white balance and auto picture style in most situations, and get good results. Other picture-style options include faithful and neutral modes but, interestingly, no vivid-type option. Auto picture





effect is fine, but for those who want punchier results, extra saturation needs to be dialled in manually.

Up to three custom picture styles can be saved for quick access, and I found it useful to create a vivid option, along with two monochrome settings using different filter effects.

For the situations where colours are inaccurate, which can typically happen when a scene has a single dominant colour that the camera mistakes for a colour cast, or in tungsten light where colours can be a little neutral with the warmth taken out, there are the usual six white balance presets or custom control.



METERING

Like all its EOS counterparts, the 650D uses a 63-zone evaluative metering system, which is reassuringly predictable in its behaviour. Once familiarised with the camera, it is therefore possible to achieve good exposures quickly and consistently throughout a day's shooting. That is not to say the evaluative metering system is always spot on – for bright scenes it tends to underexpose by a good 0.5EV, so those who want print-ready images will need to dial in the extra exposure. The positive side to this is that highlights are less likely to blow out. The exposure-compensation button is about as conveniently placed as possible.

There are the usual centre spot and centreweighted metering options, along with evaluative, which is linked to the AF point. This type of set-up for evaluative metering is particularly helpful when using touch AF and shutter via the touchscreen, because the metering is linked to wherever is touched on the screen, which is inevitably the desired subject. Those who regularly use spot metering will therefore find that the evaluative metering set-up and touchscreen functionality is a satisfactory alternative. However, the technique is different for those who tend to use the central AF point and then recompose the frame because the metering remains on the initial AF point.



DYNAMIC RANGE

Measured dynamic range is an area of performance where the EOS 600D fails to match its competition, and the same can be said for the EOS 650D. However, thanks to the new processing engine, the new camera has welcome, if subtle improvements over its predecessor. While the 650D's dynamic range is still more than 1EV short of rival models such as the Sony Alpha 57 and Pentax K-30, an HDR shooting mode has been included on the shooting mode dial. Given the lack of detail in some high-contrast scenes, I found myself using this mode regularly as a back-up to a single-frame capture and for exposure bracketing.



Facts & figures

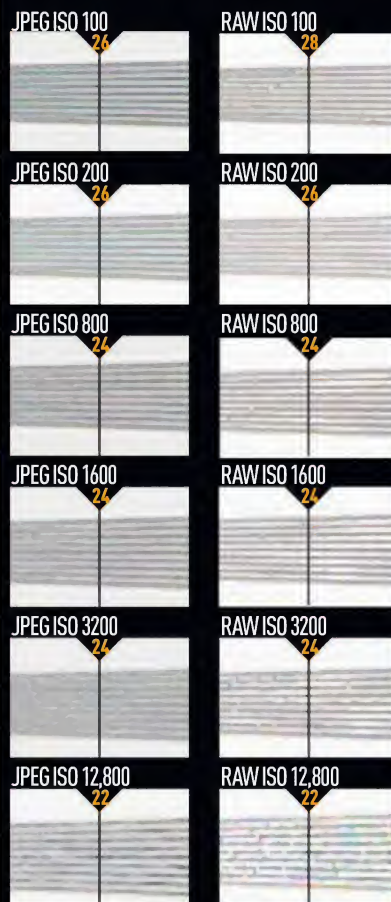


Street price	Around £750, including 18-55mm kit lens
Sensor	18-million-effective-pixel CMOS sensor
Output size	5184 x 3456 pixels
Focal length mag	1.6x
Lens mount	Canon EF-S (compatible with EF)
File format	Raw, JPEG, raw + JPEG simultaneously
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30-1/4000sec in 1/3EV steps plus bulb
Max flash sync	1/200sec
ISO	ISO 100-12,800 expandable to ISO 25,600
Exposure modes	Auto, program, aperture priority, shutter priority, manual, 6 scene modes and creative auto
Metering system	63-zone evaluative metering (linked to all AF points), centreweighted, partial (9%) and spot (4%)
Exposure comp	±5EV in 1/3EV or 1/2EV steps
White balance	Auto, 6 presets, plus custom setting
White balance bracket	Yes, over 3 images
Drive mode	5fps for 22 large/fine JPEG files or 6 raw images
LCD	Articulated, 3in touch LCD with 1.04 million dots
Viewfinder type	Pentamirror with 0.85x magnification
Field of view	Approx 95%
Dioptr adjustment	-3 to +1 dioptre, 19mm eye point
Focusing modes	Manual, single-shot AF, automatic AF, continuous AF
AF points	9 cross-type individually selectable points, auto or manual selection possible
DoF preview	Yes
Built-in flash	Yes – GN 13m @ ISO 100
Video	1920 x 1080 pixels (at 30fps, 25fps or 24fps), 1280 x 720 pixels (at 60fps or 50fps), 640 x 480 pixels (at 30fps or 25fps), MOV files with MPEG-4 AVC/H.264 compression
External mic	Yes
Memory card	SD, SDHC or SDXC (UHS-I)
Power	Rechargeable Li-Ion LP-E8 battery
Connectivity	USB 2.0 Hi-Speed
Weight	575g including battery and card
Dimensions	133.1 x 99.8 x 78.8mm

CANON UK, Woodhatch, Reigate, Surrey RH2 8BF.
Tel: 01737 220 000. Website: www.canon.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Sigma 105mm f/2.8 Macro lens set to f/8. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



This raw image taken at ISO 6400 has plenty of luminance noise, but is still the better option than the smoothed-out detail evident in the JPEG file



FOCAL POINTS

Video recording

The live-view button doubles as a record button when the on/off switch is set to video mode

Microphone port

Impressively for a camera at this level, an external microphone can be connected to the camera via the 3.5mm stereo jack port



Quick menu

Despite there being many control buttons on the body, the quick menu offers direct access to key controls that are not present, such as metering, image quality, image brightness correction and flash settings

Memory card

The camera has a single slot for SD, SDHC and SDXC memory cards. The door to the slot is a tad flimsy when open, but locks securely in place

Rating images

Although there is no direct button on the body to rate images, this function can be accessed via the main playback menu to rate images from one to five stars. This is a handy tool for quick reference once the images are loaded onto a computer.

Continuous self-timer

Up to ten consecutive frames can be recorded using the self-timer at the push of a button. This is great when the camera is tripod-mounted for group shots because you won't need to keep returning to the camera to take another shot.

Lens correction

Lens aberration correction for peripheral illumination and chromatic aberration are possible, with the camera detecting what lens is mounted to the camera to make the necessary adjustments. The camera recognises all Canon EF lenses.

Flash control

Canon DSLRs typically provide a good degree of control over flash and some sophisticated functions. The built-in flash can be used as a wireless trigger with auto or manual control, set for first or second curtain, and has $\pm 2\text{EV}$ exposure compensation.

Quick menu



HDR mode



Creative auto





In this image taken with the Canon 85mm f/1.8 lens, fringing around the harmonica is obvious in the unedited raw file, but the JPEG file does a good job of dealing with the lens distortion



NOISE, RESOLUTION AND SENSITIVITY

All the upper-entry-level and enthusiast-level Canon DSLRs feature an 18-million-pixel CMOS sensor, so it is no surprise that the 650D is a match for resolved detail at its base ISO 100 setting. At this setting and in raw capture, the camera reaches 28 on our resolution chart, while in JPEG capture the camera resolves up to the 26 marker. This level of performance, however, does not equal the resolved detail of the 24-million-pixel CMOS sensors that have started to appear on the market. In real terms, the maximum 5184x3456-pixel output produces 17.3x11.5in prints when the file is sized to 300ppi resolution, which is sufficient for most photographers.

It is at its higher ISO settings that the 650D offers a marginal improvement over the 600D. Not only is there a single-stop advantage at ISO 12,800, but the camera's ability to control noise at like-for-like settings above ISO 800 is greater. Both cameras are capable of producing a good level of detail even up to ISO 6400, but images of the resolution chart from the 650D show more discernible detail.

In real-world images, detail looks clean even up to ISO 1600. Beyond this setting, luminance noise becomes less 'tidy' and detail is compromised. Chroma noise in raw files is evident at ISO 3200 and higher, which is corrected efficiently in JPEG files (as well as chromatic aberrations that occurred when using the 85mm f/1.8 lens). Applying noise reduction post-capture allows sharper and more detailed images rather than using the control in-camera with JPEGs.

LCD, VIEWFINDER AND VIDEO

The LCD touchscreen has a 1.04-million-dot resolution and features an 'anti-smudge' surface. It is impressively resistant to smudges, although grease from fingertips is inevitable and hinders clear viewing in bright light. Users who avoid touching the screen will appreciate just how naturally bright and clear it is. I did find it difficult to view the screen clearly in extreme conditions, such as bright light, with the camera at arm's length overhead and the screen angled to view, but in most situations it is fine.

The EOS 650D has an identical pentamirror-type optical viewfinder to the 600D. This type of viewfinder is usually found on budget DSLRs, while more expensive models in Canon's line-up, beginning with the 60D, feature a pentaprism type. The key differences are that the pentamirror type used here typically has a duller display and a 100% field of view is not possible. Indeed, the 650D has only a 95% field of view and 0.85x magnification, meaning it is smaller to the eye than the 60D's costlier pentaprism viewfinder, and not quite as bright. Like most viewfinders, AF point information is available.

Amateur video users are well catered for with the 650D, and are an obvious target market for the camera. Video capture is possible in 1080p full HD at 30fps, 25fps or 24fps, and full-time AF during capture (see *Autofocus* for more). Stereo audio capture is possible, although the two microphones are very close to each other within the flash unit on top of the camera. An external microphone can be accommodated, which means that, all in all, the camera ticks all the right boxes for videographers.

Competition



Pentax K-30
TESTED 4 AUGUST 2012



Sony Alpha 57
TESTED 14 APRIL 2012

THERE is stiff competition in the 'upper-entry-level' DSLR market in the form of the Pentax K-30, Nikon D5100 and Sony Alpha 57. All use a variation of the 16-million-pixel Sony CMOS sensor, which gives an approximate 16.1x10.7in print size, trumped by the EOS 650D's extra two million pixels and 17.3x11.5in prints. However, the 650D's measured dynamic range falls a little short of the Pentax and Nikon models.

The K-30 uses an expensive pentaprism viewfinder with 100% field of view and 0.92x magnification, while the Alpha 57 uses an EVF with a 100% field of view. There are a number of benefits to an EVF, such as exposure preview.

For video users, the Sony and Canon models are the best options, with each offering full-time AF during video capture and the option for an external mic.

Verdict

CANON sticks to a successful formula by using the same 18-million-pixel sensor and metering system as the EOS 7D and 60D, so the 650D performs as expected, which is good news for photographers. The addition of a touchscreen is a bonus and, alongside the buttons on the body, is an intuitive way to handle the camera. Navigating menus, viewing pictures and using touch AF and shutter are some of the 650D's highlights.

With continuous AF, 1080p full HD video, stereo sound and the option for an external microphone, the camera's specification is well suited to video users. The inclusion of hybrid AF means that the same responsive nine-point cross-type AF system found in the 60D is available, as well as phase detection in live view. However, contrast detection can be sluggish and is well behind established systems used in such cameras as Panasonic's Lumix G series.

For those not fussed about these features, the 600D remains a good option at a more affordable price, yet the 650D undoubtedly brings something new to the EOS range.

Amateur Photographer		1	2	3	4	5	6	7	8	9	10
Tested as Upper-entry-level DSLR											
Rated Very good											
84%											
FEATURES		7/10									
BUILD/HANDLING		8/10									
NOISE/RESOLUTION		27/30									
DYNAMIC RANGE		8/10									
AWB/COLOUR		9/10									
METERING		8/10									
AUTOFOCUS		8/10									
LCD/VIEWFINDER		9/10									

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STAR STUDENT

John Sanchez

ENROLLED ON:

Foundation in

Photography

AGE: 55

OCCUPATION:

Consultant working on international development projects

EQUIPMENT: Nikon D80 and a variety of lens, including Nikon AF-S 24-70mm f/2.8, Sigma EX 10-20mm f/4-5.6 and Nikon 70-300mm f/4.5-5.6



ALL PICTURES: JOHN SANCHEZ



THE SCHOOL OF PHOTOGRAPHIC IMAGING – in association with Nikon – is one of the largest and most vibrant photographic education communities in the world.

Student introduction

When did you first become interested in photography?

I got my first camera when I was in my late teens, but found that the cost of film and processing limited my ability to practise and progress. The arrival of digital photography reawakened my interest, and I initially purchased a compact camera and then later upgraded to a DSLR.

What do you enjoy most about photography?

The short answer is everything! I feel that my interest in photography helps me to see more in the world around me, and enhances my awareness of changing light and its effect on scenery and objects – even when I don't have a camera.

Where is the most enjoyable location to take photographs?

At the moment, my favourite location is Cap de Favaritx in Menorca. I visited the area recently and the scenery is stunning. However, the answer could easily be that I haven't found the most enjoyable location yet, because there is little to beat the excitement of finding a great new place to take photographs.

Why did you decide to enrol on the SPI course and how have you enjoyed it so far?

I had read quite widely about both the technical and creative aspects of photography, but wanted something that would pull this together in a more structured way and, importantly, provide me with critical feedback. The SPI Foundation in Photography course has certainly met these aims, but has also made me go out and try things that I otherwise might have simply read about. It's great fun and I get great feedback.



What are you hoping to achieve with your photography?

I find photography both absorbing and relaxing, and I fully expect this to continue to be the case for as long as I am able to

carry a camera! My aim is to continue to improve, and eventually to be able to produce images that effectively communicate a feeling, or strong sense of place.



At the heart of the image

Summing up

WE SAY: John has continued to produce good-quality photographs. It is obvious that he is trying to use very intriguing concepts and this works particularly well. Keep up the good work, John, and we can't wait to see your next submission.

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Fujifilm M-mount adapter for X mount

Fujifilm's M-mount-to-X-mount adapter allows Leica lenses to be used on the Fujifilm X-Pro1.

Richard Sibley finds out what it is like to use these high-quality lenses on the camera



IF THERE is one compact system camera crying out for a Leica mount adapter it is the Fujifilm X-Pro1. The camera looks like a classic rangefinder, clearly styled with the Leica M series and, of course, Fujifilm's own G-series rangefinder in mind. Despite an excellent set of fixed-focal-length lenses available at the launch of the X-Pro1, there was always going to be a demand for a Leica M-mount adapter, and Fujifilm was quick to announce that an X-to-M-mount adapter would be available.

Released a few months ago, the Fujifilm M-mount-to-X-mount adapter allows some of the most highly regarded Leica, Voigtlander and Zeiss lenses to be mounted on the X-Pro1. This is a boon not only for existing X-Pro1 owners, but also for those who own M-mount lenses and have been looking for a rangefinder-style digital camera to mount them on without the expensive of buying the Leica M9.

FEATURES

Despite all M-mount lenses being manual focus and having an aperture ring, the Fujifilm M-mount-to-X-mount adapter has an electronic connection to the camera. This doesn't communicate any aperture or distance information, but it does have

a useful purpose. Pressing a small button on the side of the lens displays the Mount Adapter Setting menu, but first the X-Pro1 must have its firmware updated to v1.11 (visit www.fujifilm.com/support/digital_cameras/software/firmware/x/xpro1/). The menu allows the focal length of the mounted lens to be set. There are four default lens settings, with focal lengths of 21mm, 24mm, 28mm and 35mm, with an additional two custom focal-length settings. Each of settings can be adjusted so that the photographer can correct lens distortion, colour shading and peripheral illumination correction, or in layman's terms, vignetting. Once the lens has been attached, simply press the button on the side of the adapter and choose the focal length of the lens being used. The correction settings that have been selected will then be applied to JPEG images.

IN USE

Although the X-Pro1's optical viewfinder is useful for framing, as it is not coupled to the lens it is not active when focusing. Instead, either the digital display from the LCD screen or electronic viewfinder must be used when focusing.

In use, I found that the EVF is the better option as it allows the camera to be held and focused far easier. However, the refresh rate of the EVF does lag a fraction behind reality, so focusing quickly and accurately can be tricky. Pressing the rear dial shows

an enlarged section of the scene, which is helpful when focusing.

Although the camera and adapter aren't especially fast to use, the combination works well and makes the Fujifilm X-Pro1 the closest thing to using a digital Leica camera without actually having to buy one. However, check any lenses you plan to use with the adapter. We found that the Voigtlander Nokton 35mm f/1.2 couldn't be mounted to the adapter due to its large rear element. **AP**

To see more pictures of the adapter and of lenses fitted to the X-Pro1, and pictures taken with it, visit www.amateurphotographer.co.uk/fujim-mount



The Fujifilm X-Pro1 fitted with a Voigtlander Ultron 35mm f/1.7 lens

Verdict

LENS-MOUNT

adapters are not new, but the way that Fujifilm

has incorporated automatic lens correction to its mount adds a new dimension. Overall, the mount combines well with the camera, although precise focusing can be a little slow. The combination of the Fujifilm X-Pro1 and M-mount adapter produces an experience similar to using a digital Leica rangefinder, and if you have an X-Pro1 and M-mount lenses the adapter is a must. At £179.99 this adapter isn't cheap, but it does add a huge number of potential lenses to the system.





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Rosco LitePad Loop LED ring light

Andrew Sydenham tests an LED ring-light system with universal fitting for DSLRs and video cameras

DATAFILE

RRP
£599
Power consumption
24 watts (2A at 12V DC)
Colour temperature
5,800K
Lamp life
60,000 hours
Operating temperature
-30°C to +85°C
Power
12V DC input
Weight
1.1kg (2.4lb)
Dimensions
231 x 33mm deep
Light output
2,000 lux at 6in, 400 lux at
18in, 60 lux at 48in
Example exposure
1/60sec at f/2.8, ISO 400
at 3 feet

ROSCO has a distinguished history of supplying filters and diffusion materials to the film industry. Its LitePad Loop is a professional ring-light system that incorporates LED technology to produce a cool-operating continuous light source with a flattering indirect light output in true ring light tradition. Although primarily developed for medical and scientific macro work, ring lights have been adopted in stills and video work for everything from high-end fashion and beauty to advertising photography, imparting the trademark highlight in the eye and soft, even shadow surrounding the subject.

BUILD AND HANDLING

The mounting assembly of the Rosco LitePad Loop is very robust. The main blocks are beautifully engineered from bar-stock aluminium, with the knurled locking nuts easy to tighten and slide back and forth on industry-standard 15mm rods. Particularly satisfying is the powerful magnetic adapter that snaps the circular LitePad into place, holding it securely around the camera lens. The set-up has a modular system feel, with different rod lengths and brackets that are easily interchangeable. At the heart of the system is the LitePad, which has LEDs arranged

around the inside and outside perimeters of the circular opal Perspex diffuser, with a magnetic filter and mask holder in the centre. The range of adjustment is sufficient to centre the lens exactly in the LitePad, which is very important in achieving a perfect symmetrical ring-light effect.

PERFORMANCE

The 'light engine', as the Loop's source is known, instantly gives a beautiful cosmetic quality of light. This really flatters the subject, with lines and wrinkles disappearing. The light appears much softer than flash-tube-based ring lights, and is so much more comfortable for the subject in extended sittings as models don't squint or blink as much with this source. The downside is that it doesn't have the same power as a flash unit. However, problems with redeye, which are a common occurrence with flash systems in low light, are not an issue.

While this is a lightweight system, it is not really feasible to use it handheld, as it needs mounting on a substantial tripod head for secure support. I tried the LitePad Loop with the optional battery pack that attaches under the rails. Although there was the obvious convenience of not being tethered to a power supply, I was disappointed by

how securely it was held in place by the attachment screws. Also, the activation switch was not easy to access. **AP**

Verdict

THE ROSCO LitePad Loop LED ring light is a superlative lighting system that is well made, although with its recommended retail price of £599 it is not cheap. This professional unit is aimed at photographers who use a ring light a couple of times a week, and the clear advantages over flash-based systems would make this a good long-term investment. An extensive range of filters and masks extend the scope of this already very capable light engine. However, the low power could be an issue if used as a single light source.



Roscolab Ltd, Kangley Bridge Road, Sydenham, London SE26 5AQ. Tel: 0208 659 2300. Website: www.rosco.com/uk



AskAP

Let the AP team answer your photographic queries



CANONS COMPARED

Q I enjoy taking photographs of performing musicians at small local venues. The lighting is often very challenging and I find myself using ISO 1600 and much slower shutter speeds than a handheld 70–200mm f/2.8 lens warrants even wide open. The results often exhibit quite a bit of noise when I bring the levels up in Lightroom or I get a high proportion of ‘shake’ failures. The solution would appear to be upgrading to a body that allows me to use a higher ISO.

I currently use a Canon EOS 40D and am generally very happy with it. Other than hankering for a higher ISO facility, this model does everything I need it to. However, I suspect that technical developments have significantly improved the potential for high-ISO, low-noise results in low-light situations.

Both the Canon EOS 7D and EOS 5D Mark II have a maximum ISO of 6400 and the 5D Mark II expands further than the EOS 7D. However, the 7D has dual Digic 4 processors, while the EOS 5D Mark II has just one. In terms of low-light image quality, how does the more modern, but smaller, sensor of the EOS 7D compare to the older set-up of the full-frame 5D Mark II? Realistically, how many stops better are either of these options when looking at similar noise levels to those achievable by a 40D at ISO 1600? **Jerry Storer**

A A friend has upgraded from a Canon EOS 40D to an EOS 7D, so I asked him for his opinion on their relative low-light performances. He tells me that the EOS 7D is ‘much better at high ISO’ than his EOS 40D, which goes along with reviews of the cameras I’ve read.

There are a few things that can affect noise levels in digital photography. Often new sensors are just more sensitive towards light through the incorporation of new microlenses in front of each of the photosites, or other design changes that simply harvest more light and convert it to electrical signal.

Signal processing also makes a difference. The EOS 7D uses Digic 4 processors, whereas the EOS 40D uses one Digic III chip. Undoubtedly, the newer the chip, the better the noise-reduction algorithms, although the number of processors will not always affect noise levels. The inclusion of two

chips is also for speed and enables the EOS 7D’s 8fps shooting rate.

These are the two factors that mean the EOS 7D scores over the 40D in terms of noise. I think you could expect 1–2 stops of improvement.

The 5D Mark II takes this even further, since it is a full-frame camera. With a bigger sensor, pixels are spread out more, giving them room to breathe. If pixels influence each other by spilling charges from one photosite into the next, noise is generated, and this is minimised in the EOS 5D Mark II.

However, you pay for this. Although the EOS 5D Mark II is currently at a bargain price since the availability of the new Mark III model, the Mark II still costs around £1,600, and if you have EF-S lenses you won’t be able to use them with the camera.

If you have the right optics and fancy the move to full-frame, this is a good time to do it. **Ian Farrell**

ASK...

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LENSES FOR BIRDING

Q I want to take high-quality images of birds (such as a kingfisher at, say, 50ft) that I could enlarge and print to A4 size to provide a detailed image that is suitable for exhibition or competition purposes. I appreciate this may involve a very expensive lens, but that’s not something I can afford at the moment. Currently, I use either a Tamron AF 28–75mm f/2.8 or a Sony 75–300mm f/4.5–5.6 lens on my Sony Alpha 850 camera, and occasionally a Minolta 500mm f/8 mirror lens. These seem to be pretty good lenses, but only within their limits.

Are there any alternatives for long-distance bird shots, such as a digiscope or possibly 2x converters? My limited experience with these does not seem to provide the sharpness or definition I am looking for, so would a lens such as the Opteka 800mm telephoto mirror lens be a better bet (at around £179), or perhaps the Opteka 650–1,300mm high-definition telephoto at £269?

John Kennedy

A If it’s high-quality images you’re after, I wouldn’t hold out too much hope of either the Opteka 800mm f/8 mirror lens or 650–1,300mm f/8–16 super-tele zoom optic delivering the photographs you’re after. Sorry, but these lenses come from the same company that produces the Voyeur Right Angle Spy Lens

FROM THE AP FORUM

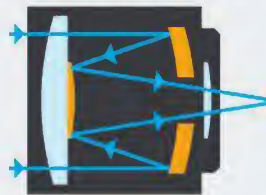
Lens upgrade

Wulfrune asks I’m looking to get a zoom lens of around 70–300mm for my Canon EOS 600D, but it’s a big wide world out there and I don’t know what I should be looking for. I don’t have much money to spend, but my wife is considering buying me an upgrade at the right price. Any advice?

PeteRob replies Good lenses are expensive (more than cameras), which is why ‘upgrading’

AP GLOSSARY

MIRROR LENS



Telephoto focal lengths are a popular choice with many photographers, either as a useful addition to expand a general-purpose kit, or as a specialist tool for wildlife or sports photography. The downside is that the longer the focal length, the heavier and bulkier the lens is likely to become, not to mention more expensive. This is even more true with wide-aperture lenses (Sony's 500mm f/4 optic comes in at around £10,000).

A mirror lens (or catadioptric lens) avoids most of these problems by using mirrors to direct the light: the light enters the lens and is reflected off a mirror at the camera-mount end of the barrel. The

light is then reflected a second time off a smaller mirror at the front of the lens before heading back to the camera's sensor (or film). By 'folding' the light in this way, the lens can become light and compact, and the design also uses less glass, resulting in a significantly lower cost.

The downside is that a mirror lens has a fixed aperture, and it isn't particularly fast – most 500mm mirror lenses have a fixed aperture of f/8, while 1,000mm mirror lenses are generally fixed at f/11. The design also results in a tell-tale trait: out-of-focus elements appear doughnut-shaped, which is something you will either accept or detest. **Chris Gatcum**

('A must-have lens for sneaky pictures!' according to the company's website), which tells me everything I need to know – these aren't going to be 'serious' optics, even if the manufacturer does describe them as being 'perfect for the professional and amateur photographer alike'.

This may seem a little harsh, but with a maximum aperture of just f/16 at the longest end of its zoom range, the 650–1,300mm lens is going to be virtually unusable. Certainly, you're unlikely to get a fast shutter speed without cranking up the ISO, so you can expect blur (the slightest movement will be seriously magnified at the longest focal-length setting) and/or noise to be a potential problem in your photographs. Fringing will be prevalent, too.

If these lenses delivered anything approaching 'acceptable' results, then

logic would dictate that there would be a lot more people using them, far more reviews available and the price would be significantly higher – there's a very good reason why an Opteka 650–1,300mm zoom lens costs under £300 and a Sony 500mm f/4 optic costs over £11,000.

My advice is simple. If you are serious about taking high-quality shots, then forget cheap lenses and other compromises – you'll be disappointed with your images and out of pocket as well. Instead, look to invest in a good lens that will last you a lot longer. Sigma's 120–400mm f/4.5–5.6 DG would be one option, and while it has a list price of £899.99 (roughly three times that of the Opteka), the street price is closer to £650. It is still more than double the cost, but I assure you it is the better option.

Chris Gatcum

as a general wish is difficult to advise on. I would say it is worthwhile analysing why you want the lens in the first place, in order to make the right choice. For example, do you want a 70–300mm zoom because you want 300mm? If so, why 300mm rather than 200mm or 400mm? Going through this process should help.

Snorri replies The Canon EF-S 55–250mm f/4–5.6 IS Mark II is not a bad choice if you want to keep the price down, and it offers a good range on an APS-C sensor body. The optical quality is pretty good, but build quality is all plastic. With the new IS, it is really good value.

phinster555 replies I own the 55–250mm IS and I have never had a problem with it. By comparison, I found Canon's 70–300mm (non-IS) lens was awful, although the USM version (which

is around the £350 mark) is the one I would go for if I had a bigger budget.

willie45 replies I know a lot of people recommend it, but I had the Canon 70–300mm IS USM a few years ago and really didn't rate it. While adequate up to around 220mm, it nosedived abruptly after that. On the plus side, it was light and not too expensive, but I'd recommend saving up and getting the 70–200 non-IS in preference (£100 more expensive).

Mojo_66 replies Just to throw a spanner in the works, I really like my Sigma 70–300mm APO Macro. So much, in fact, that I bought two! They're very reasonably priced and give good results. The f/5.6 aperture at the long end is a little limiting, but if you're using a tripod or upping the ISO it shouldn't present problems.

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Sony S Series 64GB XQD memory card

Sony's new S Series XQD memory cards are claimed to be the fastest on the market. **Richard Sibley** compares the 64GB version to the 32GB Sony H Series XQD and Lexar Professional 1000x UDMA 7 CF cards

SONY'S original H Series XQD cards were unveiled earlier this year with the launch of the Nikon D4. Now, just a few months later, Sony has upgraded its XQD range with the addition of the S Series. The new cards have a read/write transfer speed of 168MB/s compared to the H Series speed of 125MB/s, although the XQD format has the potential to achieve transfer speeds of 500MB/s and storage capacities of 2TB.

For the moment, the fastest CompactFlash (CF) card is Lexar's Professional 1000x UDMA 7, which has a maximum read speed of 129MB/s, and so the potential to be faster than the H Series XQD cards. In this test we find out which card performs best.

THE TEST

I tested the performance of the 64GB Sony S Series XQD card (£500) against the 32GB Sony H Series XQD (£230) and the new 32GB Lexar Professional 1000x UDMA 7 CF (around £160) cards. For comparison, I also tested an older 4GB Lexar Professional 133x CF card.

All the cards were tested in a Nikon D4 set to simultaneous 14-bit raw and JPEG image shooting, with its shutter fired at 10fps until the shooting rate slowed. The read and write speeds of the cards were tested using Sony XQD and Lexar Dual Slot card readers, which are both USB 3.0 compatible. I also used the same card readers in a USB 2.0 socket to see how great a benefit USB 3.0 is.

H2Testw 1.4 memory card testing software was used for each card, with 1GB of information written and then read, and the speeds recorded. This software is used to test the authenticity of memory cards by reading and writing data and checking for errors. It can quickly show if a card matches its claimed specification, and is

useful for checking whether a card is a genuine product. H2Testw 1.4 is available as a free download for PCs at www.softpedia.com/progDownload/H2testw-Download-149366.html.

I also upgraded the firmware for both card readers to make sure they were capable or reaching their potential transfer speeds, so check your own card readers to see if an upgrade is available.

RESULTS

As you can see from the table below, when shooting 14-bit raw files and JPEG images there is only a slight advantage in using the Sony XQD cards over the Lexar 1000x CF card. However, all the new cards are significantly faster than the older Lexar 133x CF card. Interestingly, both XQD cards managed to shoot 74 raw and JPEG images before the buffer became full. A few other tests at different image qualities showed that the S Series cards were fractionally better, but they are never able to take more than two or three extra shots. Generally, there is little between the XQD



and CF cards when using the Nikon D4.

There are, however, marked differences in the read and write speeds between the card reader and computer. The S Series XQD card almost reached its full potential with a write speed of 102MB/s and a blistering read speed of 160MB/s. This equates to writing 1GB of data in 10secs or reading 1GB of data in just 6secs.

Although the Lexar 1000x CF card should better the H Series XQD, it is worth remembering that the Lexar's 127MB/s speed is a maximum peak speed, whereas the XQD card is capable of a very high constant speed. It is when transferring these large amounts of data that the XQD format comes into its own. **AP**

Verdict

WHILE there are few enthusiast photographers who will actually own a Nikon D4 and be able to use XQD cards, it is exciting to see what we may be using in the next generation of DSLRs. However, it also shows that the latest generation of CompactFlash cards is almost a match for them. If your CF card is a few years old, it may be worth upgrading as it could save you a lot of time over the life of the card.

	Nikon D4	1GB/USB 3.0		1GB/USB 2.0	
	Images	Read	Write	Read	Write
Sony S Series XQD	74	160MB/s 6secs	102MB/s 10secs	37.4MB/s 27secs	26.2MB/s 39secs
Sony H Series XQD	74	121MB/s 8secs	79.8MB/s 12secs	37.4MB/s 27secs	22.3MB/s 44secs
Lexar 1000x CF	71	112MB/s 9secs	73.9MB/s 13secs	31.5MB/s 32secs	22.9MB/s 44secs
Lexar 133x CF	54	17.4MB/s 58secs	4.85MB/s 211secs	16.3MB/s 62secs	4.78MB/s 214secs

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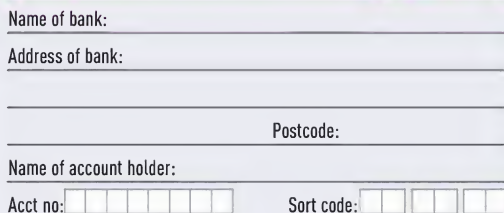
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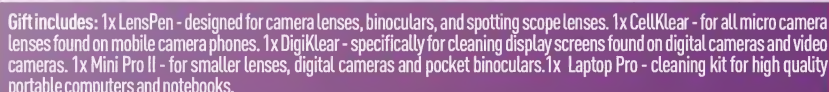
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CANON F1 APO BODY INSTRUCTIONS AS NEW...MINT BOXED £999.00	
CANON 24 - 105mm 1/4 USM "L" IMAGE STABILIZER...MINT BOXED £1,745.00	
CANON 70 - 200mm 1/4 USM "L" HOOD AND CASE...MINT BOXED £425.00	
CANON 70 - 200mm 1/4 USM "L" IMAGE STABILIZER...MINT BOXED £795.00	
CANON 70 - 200mm 1/4 USM "L" IMAGE STABILIZER...MINT- £775.00	
CANON 70 - 200mm 1/4 USM "L" IMAGE STABILIZER...MINT CASED £1,275.00	
CANON 70 - 200mm 1/4 USM IMAGE STAB DO LENS...MINT BOXED £395.00	
CANON 100 - 400mm 1/4 USM "L" IMAGE STABILIZER...MINT BOXED £1,085.00	
CANON 100 - 400mm 1/4 USM "L" IMAGE STABILIZER...MINT BOXED £975.00	
CANON TS-24mm 1/3.5 TSLT LIFT AND SHIFT + CASE...MINT BOXED £865.00	
CANON EF 28mm 1/2.8 USM "L" MK II...MINT BOXED £395.00	
CANON 300mm 1/4 USM "L" IMAGE STABILIZER...MINT BOXED £965.00	
CANON 300mm 1/4 USM "L" IMAGE STABILIZER + CASE...MINT BOXED £3,675.00	
CANON 50mm 1/1.8 MK II...MINT BOXED £225.00	
CANON 100mm 1/2.8 MACRO USM...MINT BOXED £275.00	
CANON 10 - 22mm 1/4 USM 1/4 USM + HOOD...MINT AS NEW £325.00	
CANON 17 - 65mm 1/4 USM 1/4 USM IMAGE STABILIZER...MINT £199.00	
CANON 18 - 55mm 1/4 USM 1/4 USM...MINT £59.00	
CANON 18 - 55mm 1/4 USM 1/4 USM IMAGE STABILIZER...MINT £95.00	
CANON 18 - 135mm 1/4 USM 1/4 USM IMAGE STABILIZER...MINT+HOOD £275.00	
CANON 20 - 35mm 1/4 USM...MINT- £185.00	
CANON 28 - 105mm 1/4 USM...MINT BOXED £145.00	
CANON 28 - 200mm 1/4 USM + HOOD...MINT BOXED £199.00	
CANON 35 - 80mm 1/4 USM F/4...MINT £39.00	
CANON 55 - 200mm 1/4 USM 1/4 USM MK II...MINT BOXED £399.00	
CANON 70 - 300mm 1/4 USM 1/4 USM IMAGE STABILIZER...MINT BOXED £395.00	
CANON 70 - 300mm 1/4 USM 1/4 USM IMAGE STABILIZER...MINT+HOOD £265.00	
CANON 75 - 300mm 1/4 USM 1/4 USM MK II WITH HOOD...MINT £119.00	
CANON 75 - 300mm 1/4 USM 1/4 USM...MINT BOXED £115.00	
CANON 75 - 300mm 1/4 USM 1/4 USM MK II (LATEST)...MINT BOXED AS NEW £165.00	
CANON 80 - 200mm 1/4 USM 1/4 USM MK II...MINT BOXED £59.00	
CANON 80 - 200mm 1/4 USM 1/4 USM F/4...MINT £75.00	
CANON EF 1.4x EXTENDER MK II...MINT BOXED £265.00	
CANON EF 2.0x EXTENDER MK II...MINT BOXED £265.00	
CANON EF 2.0x EXTENDER...MINT £199.00	
KEICO TELEPLUS PRO 300 D6 1.4x TELECONVERTER...MINT BOXED £125.00	
CANON 540 EZ FLASH + INST...MINT BOXED £99.00	
CANON 540 EZ FLASH + INST...MINT- CASED £75.00	
CANON 420 EZ FLASH...MINT CASED £99.00	
CANON DC - E3 FLASH ON CAMERA SHOE CORD...MINT BOXED £45.00	
CANON ANGLE FINDER B...MINT BOXED £79.00	
CANON RS RING REMOTE RELEASE...MINT BOXED £35.00	
CANON L35 TRANSMITTER AND RECEIVER...MINT £125.00	

SIGNA 20mm 1/1.8 EF DG ASPHERIC RF (LATEST)...MINT BOXED £379.00	
SIGNA 20mm 1/1.8 EX DG ASPHERIC RF (LATEST)...MINT- £325.00	
SIGNA 24mm 1/1.8 EX DG LENS...MINT + HOOD £299.00	
SIGNA 24 - 70mm 1/2.8 EX DG MACRO + HOOD...MINT BOXED £299.00	
SIGNA 70 - 200mm 1/2.8 EX DG HSM APO...MINT BOXED £299.00	
SIGNA 70 - 200mm 1/2.8 EX DG HSM APO...MINT CASED £325.00	
SIGNA 70 - 200mm 1/2.8 EX DG HSM MACRO II...MINT CASED £525.00	
SIGNA 120 - 300mm 1/2.8 EX DG APO HSM (SUPER LENS)...MINT CASED £1,375.00	
TAMRON 18 - 270mm 1/3.5/5.6 3 Di II VC PZD (LATEST)...MINT BOXED £299.00	
TAMRON 28 - 300 1/3.5/5.6 XR Di II (LATEST MODEL)...MINT BOXED £199.00	
TOKINA 10 - 17mm 1/3.5/4.5 AF-X EX LENS (LATEST)...MINT £345.00	
CANON 28mm 1/2.8 FD COMPLETE WITH HOOD...MINT BOXED £99.00	
CANON 28mm 1/2.8 FD WITH CAPS...MINT £39.00	

Contax 'G' Compacts & SLR & Ricoh

CONTAX G2 BODY WITH INSTRUCTIONS + STRAP...MINT BOXED £429.00	
CONTAX G1 BODY...MINT- £175.00	
CONTAX 28mm 1/2.8 BIOGON WITH CONTAX HOOD + FILTER...MINT BOXED £345.00	
CONTAX 90mm 1/2.8 SONNAR "G"...MINT BOXED £199.00	
CONTAX TLA 200 FLASH FOR G1/G2...MINT CASED £99.00	
CONTAX TLA TRIUMPH COMPACT + LEATHER CASE...MINT CASED £399.00	
CONTAX RTS 1 BODY...MINT- £199.00	
CONTAX APO BODY (SUPERB, STRAP, INSTRUCTIONS)...MINT BOXED £299.00	
CONTAX ST BODY...EXC++ £299.00	
CONTAX APO BODY (STRAP, INSTRUCTIONS)...EXC++ BOXED £199.00	
CONTAX FT VISHICA 28mm 1/2.8 SUPERB CONDITION...MINT £95.00	
CONTAX 35mm 1/2.8 DISTAGON + HOOD + MOUNT...MINT- £225.00	
CONTAX 50mm 1/1.7 PLANAR AF...MINT- £425.00	
CONTAX 60mm 1/2.8 PLANAR MACRO + HOOD...MINT- £465.00	
CONTAX 300mm 1/4 FELE TESSAR MM...MINT- £475.00	
CONTAX TLA 280 FLASH...MINT- £39.00	
CONTAX MUTAR II 1.4x TELECONVERTER...NEW £225.00	

Leica 'M', 'R' & Screw & Binoculars

LEICA M TIL CHROME (VERY LITTLE USE)...MINT BOXED £1,295.00	
LEICA M TIL BLACK (EXCELLENT CONDI 1 TINY MARK)...EXC++ BOXED £1,075.00	
LEICA M AP BODY SER No 15874XX CIRCA 1982 (SUPERB)...EXC++ £799.00	
LEICA M APO BODY SER No 12659XX CIRCA 1970...MINT- £575.00	
LEICA M APO BODY SER No 14111000X CIRCA 1975-76...EXC++ £475.00	
LEICA M SINGLE WIND SER No 9922XX CIRCA 1960...EXC++ CASED £575.00	
LEICA M SINGLE WIND SER No 9911XX CIRCA 1960...EXC++ CASED £599.00	
LEICA CL BODY (JUST BEEN SERVICED)...MINT- £465.00	
LEICA II RED OAL SER No 8085XX CIRCA 1956...MINT CASED £495.00	
LEICA II BLACK SER No 1108XX 1/1933 + 50m Z SUMMAR...EXC++ £475.00	
LEICA II BODY SER No 1816XX 1/1945 NEEDS SERVICE...EXC++ £179.00	
LEICA M6 BODY & CASE CIRCA 1957...EXC++ £795.00	
LEICA 28mm 1/2.8 SUMMICRON ASPHERIC BLACK 6 BIT...MINT BOXED £2,295.00	
LEICA 28mm 1/2.8 ELMARIT M 11809...MINT BOXED £995.00	
LEICA 35mm 1/2.8 SUMMICRON ASPHERIC + HOOD CASE...MINT BOXED £1,599.00	
LEICA 50mm 1/2.8 ELMARIT M COLLAPSIBLE (LATEST)...MINT BOXED AS NEW £575.00	
LEICA 90mm 1/2.8 ELMARIT M BLACK LATEST BIN HOOD...MINT BOXED £1,075.00	
LEICA 90mm 1/4 ELMAR CHROME M MOUNT...MINT IN KEPPER £185.00	
LEICA 135mm 1/4 ELMAKT M FOR M3...MINT £345.00	
LEICA 135mm 1/4 ELMAKT M FOR M3...MINT £345.00	
LEICA 90mm 1/4 ELMAR CHROME SCREW...MINT IN KEPPER £159.00	
LEICA 90mm 1/4 ELMAR CHROME SCREW...MINT IN KEPPER £159.00	
LEICA 135mm 1/4 ELMAKT M HOOD SCREW...EXC++ £199.00	
LEICA SPZD FLASH + CASE...MINT BOXED £99.00	
LEICA SPZD FLASH...EXC++ £79.00	
LEICA EPC LEATHER CASE (14505) FOR M6/M6TTL/M7...MINT BOXED £299.00	
LEICA RE BODY BLACK...EXC++ £299.00	
LEICA RE BODY BLACK...EXC++ BOXED £299.00	
LEICA PLEX SL BODY CHROME...MINT BOXED £299.00	
LEICA 21mm 1/4 SUPER ANIGULON R...MINT BOXED £499.00	
LEICA 35mm 1/2.8 ELMARIT R 3 CAM...MINT- £299.00	
LEICA 50mm 1/2.8 SUMMICRON R 3 CAM...MINT BOXED £345.00	
LEICA 50mm 1/2.8 SUMMICRON R 3 CAM + LEITZ 55MM UV...MINT + FILTER £325.00	
LEICA 60mm 1/2.8 MACRO-ELMARIT R (MOUNTED)...MINT BOXED AS NEW £675.00	
LEICA 80mm 1/4 SUMMILUX R 3 CAM + FILTER...MINT- £1,175.00	
LEICA 100mm 1/2.8 APO MACRO ELMARIT R 3 CAM...MINT BOXED £995.00	
LEICA 180mm 1/4 ELMARIT R 3 CAM...EXC++ £345.00	
LEICA 28 - 70mm 1/3.5/5.6 VARIO ELMAR R...MINT BOXED AS NEW £445.00	
LEICA 70 - 210mm 1/4 VARIO ELMAR R...EXC++ £399.00	
ANGENIEUX 70 - 200mm 1/3.5 F5 FOR LEICA F IT...MINT BOXED £275.00	
LEICA REMOTE CONTROL UNIT...MINT BOXED AS NEW £165.00	
LEICA MOTORWINDER AND STRAP FOR R6 etc...MINT BOXED £145.00	
LEICA APO FINDER R (14300)...MINT BOXED £99.00	
LEICA APO TELEVO 65 ANGLE + 25-50 ASPH EF + CASE...MINT BOXED AS NEW £1,695.00	

CANON 10 x 30 IMAGE STABILISING BINOCULARS...MINT BOXED £219.00	
NIKON 10 x 25 BP COMPACT BINOCULARS + CASE...MINT £99.00	
NIKON 10 x 42 BV BINOCULARS STILL SHIRK WRAPPED...NEW £149.00	

Voigtlander Screw & Bayonet for Leica M etc

VOIGTLANDER BESSA R4a 21.25/28.35/50 FRAMES (RARE)...MINT BOXED £499.00	
VOIGTLANDER 25mm 1/4 SNAPSHOTS/SKOPAR FINDER (SIL)...MINT	
VOIGTLANDER 35mm 1/7 ULTRON ASPHERIC...MINT- £365.00	
VOIGTLANDER 50mm 1/1.1 BLACK NIKON LEICA M MOUNT...MINT- £845.00	
VOIGTLANDER 75mm 1/1.1 HELIAR CLASS VIT M MOUNT MINT BOXED AS NEW £475.00	
VOIGTLANDER 90mm 1/3.5 APO LANTHAR (BLK)...MINT- £235.00	
VOIGTLANDER BESSA SIDE GRP...MINT BOXED £445.00	
VOIGTLANDER BESSA WINDER / GRP FOR T & R2...MINT- £115.00	
VOIGTLANDER ANGLE FINDER + 15.21.25mm ADAPTORS...MINT BOXED AS NEW £245.00	
VOIGTLANDER 15 - 35mm WEIFINDER 1.3/1.5 M3/M8 etc...MINT £99.00	

Medium & Large Format

BRONICA ETR COMPLETE WITH 75mm EL + 120 BACK...MINT- £195.00	
BRONICA RF 45mm 1/4 ZENONAN FOR 645 RF + FINDER...MINT CASED £399.00	
BRONICA RF 20 FLASH FOR RF 645...MINT CASED £115.00	
BRONICA 150mm 1/3.5 ZENONAN C MC...MINT BOXED £149.00	
BRONICA 150mm 1/3.5 ZENONAN C MC...MINT £129.00	
BRONICA 150mm 1/4 PE...MINT £125.00	
BRONICA 150mm 1/4 F...MINT- £99.00	
BRONICA ETR3 120 BACK...MINT £79.00	
BRONICA PLAN PRISM FOR ETR3/ETR5...MINT CASED £99.00	
BRONICA AER PRISM FINDER...MINT- £99.00	
BRONICA 50mm 1/3.5 ZENONAN C...EXC++ £119.00	
BRONICA 100mm 1/4 MACRO ZENONAN PE...MINT £245.00	
BRONICA 150mm 1/3.5 ZENONAN C...MINT- £165.00	
BRONICA SQA COMPLETE WITH 80mm 1/2.8 S WLF BACK...MINT- £345.00	

BRONICA SQA + 80mm 1/2.8 S PRISM FOR BACK GRP...MINT- £395.00	
BRONICA SQA + PRISM FINDER GRP 120 BACK...MINT- £199.00	
BRONICA SQA 120 MAGAZINE BACK...MINT- £49.00	
BRONICA SQA/M POLAROID MAGAZINE BACK...MINT BOXED £69.00	
BRONICA SQA/M POLAROID MAGAZINE BACK...MINT BOXED £119.00	
CONTAX MFB-2 POLAROID BACK FOR CONTAX 645...NEW £99.00	
FLUJ 64645 ZI WITH 55mm - 90mm 200M LENS...MINT BOXED £575.00	
FLUJ 64645 ZI WITH 55mm - 90mm 200M LENS...MINT BOXED £675.00	
MAMIA 150mm 1/4.5 + HOUD FOR MAMIA 7/77...MINT- £299.00	
MAMIA 65mm 1/4 SEKOR 2 LENS FOR RZ + HOOD...MINT £159.00	
MAMIA 65mm 1/4 LENS FOR RZ...MINT- £199.00	
MAMIA 150mm 1/4.5 SEKOR 2 W FOR RZ...MINT- £199.00	
MAMIA 250mm 1/4.5 LENS FOR RZ...MINT- £195.00	
MAMIA 150mm 1/3.5 AF FOR 645 AF...MINT- £299.00	
MAMIA 210mm 1/4 SEKOR C FOR 645...MINT CASED £195.00	
MAMIA 67 PRO 30MP WITH 90mm 1/3.5 + 120 BACK...EXC++ £295.00	
MAMIA 180mm 1/4.5 SEKOR FOR RB...MINT £169.00	
MAMIA RZ 67 PRO BACK...MINT- £69.00	
MAMIA RZ 67 PRO II BACK...MINT- £79.00	
MAMIA RZ 67 POLAROID BACK...MINT- £75.00	
MAMIA 220 BACK FOR RB 67...MINT BOXED £95.00	
PENTAX 55mm 1/3.5 TAKUMAR SMC FOR 6x7...MINT- £265.00	
PENTAX 55mm 1/2.8 FOR PENTAX 645...MINT BOXED £199.00	
PENTAX 200mm 1/4 FOR PENTAX 6x7 + FILTER AND HOOD...MINT £295.00	
PENTAX 150mm 1/3.5 SEIKOR 2 W FOR RZ...MINT BOXED £199.00	
ROLLEIFLEX 6008 PROFESSIONAL + 80mm LENS + FILTER...MINT- £675.00	
ROLLEIFLEX 60mm 1/2.8 OSTAGON FOR 6008 + HOOD...MINT- £575.00	
YASHICAMAT 1246 COMPLETE WITH EPG CASE...MINT- £225.00	
YASHICAMAT 1246 COMPLETE WITH EPG CASE + BOX...MINT BOXED £295.00	

Hasselblad

HASSELBLAD 503 CV GOLD SUPREME ONLY 500	MINT BOXED UNUSED	£3,995.00
HASSELBLAD 503CX COMP WITH 80mm CF + A12 BACK	MINT-	£395.00
HASSELBLAD 503 CV BODY + WLF	MINT-	£495.00
HASSELBLAD 500CM BODY WITH 80mm 1/2" + HOOD	MINT-	£695.00
HASSELBLAD 50mm 1/4 FOR XPM	MINT IN KEPPER	£365.00
HASSELBLAD 503 CX WITH 80mm CF + BACK + WLF	EXC++	£1,295.00
HASSELBLAD 500MLM BODY + A12 BLACK BACK	EXC++	£299.00
HASSELBLAD 40mm 1/4 CF	MINT	£995.00
HASSELBLAD 50mm 1/4 CF FLE DISTAGON + HOOD	MINT BOXED	£995.00
HASSELBLAD 50mm 1/4 CF DISTAGON + HOOD	MINT	£575.00
HASSELBLAD 150mm 1/4 SONNAR CF	MINT	£395.00
HASSELBLAD 150mm 1/4 SONNAR CF	EXC++	£375.00
HASSELBLAD A12 BACK	EXC++	£399.00
HASSELBLAD CV WINDER - REMOTE	MINT	£59.00
HASSELBLAD PLAIN PRISM	EXC	£75.00
HASSELBLAD PM PRISM	MINT	£199.00
HASSELBLAD 500CM/503 WLF BACK	MINT	£125.00
HASSELBLAD EXTENDED TYPE 16E F	MINT-	£75.00



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NEW! J2 + 10-30mm **£499.99**
NEW! J2 + 10-30mm + 30-110mm **£649.99**
V1 + 10-30mm **£619**
V1 + 10mm **£644**
V1 + 10-30mm + 30-110mm **£695**
NIKON 1 RECOMMENDED LENSES:
Nikon 10mm f2.8 **£188**
Nikon 10-100mm f4.5-5.6 PD-Zoom VR **£539**
Nikon 11-27.5mm f3.5-5.6 **£179.99**



NEW! Nikon D3200 From **£489**

D3200 Body RRP £559.99 From **£489**
D3200 + 18-55mm f3.5-5.6 G AF-S DX VR RRP £649.99 From **£525**
D3200 + 18-55mm VR + 55-300mm From **£809.05**



Nikon D5100 From **£429**

D5100 Body RRP £549.99 **£429**
D5100 + 18-55mm f3.5-5.6 G AF-S DX VR RRP £649.99 **£499**
D5100 + 18-55mm VR + 55-200mm **£697.10**

CUSTOMER REVIEW: D5100 + 18-55mm VR
★★★★★ 'Ideal for holidays', 'versatile'
Lionheart - Surrey



Nikon D300s From **£1129**

D300s Body RRP £1499.99 **£1129**
D300s RECOMMENDED ACCESSORIES:
Nikon EN-EL3e Lithium Ion Battery **£54.95**
Nikon MB-D10 Battery Grip **£269**

CUSTOMER REVIEW: D300s + 16-85mm VR
★★★★★ 'The perfect combo for a Prosumer'
Robin - Bristol

Nikon D800 & D800E

- Full Frame FX Format CMOS Sensor
- 36.3 Megapixels
- Multi-area D-Movie records Full 1080p HD movies (FX & DX Format)
- ISO 50-25,600

NEW! D800 Body **£2599**
NEW! D800E Body **£2899**

NIKON FX CASHBACK*† with OMMP3 purchases:

AF-S 14-24mm f2.8 G ED	£150 Cashback*
AF-S 24-70mm f2.8 G ED	£80 Cashback*
AF-S 16-35mm f4.0 G ED VR	£75 Cashback*
AF-S 24-120mm f4.0 G ED VR	£75 Cashback*
AF-S 28-300mm f3.5-5.6 G ED VR	£60 Cashback*
AF-S 105mm f2.8 G IF-ED VR Micro	£50 Cashback*
AF-S 50mm f1.4 G	£35 Cashback*

NEW! D800 Body From **£2599**

UP TO £180 CASHBACK*

†T&Cs apply - one, or a max. of two, selected lenses (shown left) must be purchased with a D800, D800E or D4 in order to qualify for the relevant Cashback amount. Please note this offer ends 30.09.12.

Nikon D3x From **£5034**

D3x Body **£5034**

CUSTOMER REVIEW: D3x Body
★★★★★ 'As good as it gets'
Peterhegret - Kent

Nikon Capture NX2 **£132.95**
Nikon Capture NX2 Upgrade (Capture NX required) **£84.99**

NEW! Nikon D4 From **£5289**

D4 Body **£5289**

NIKON FX CASHBACK*† with D4 purchases:

AF-S 14-24mm f2.8 G ED	£100 Cashback*
AF-S 24-70mm f2.8 G ED	£80 Cashback*
AF-S 16-35mm f4.0 G ED VR	£75 Cashback*
AF-S 24-120mm f4.0 G ED VR	£75 Cashback*
AF-S 28-300mm f3.5-5.6 G ED VR	£60 Cashback*
AF-S 105mm f2.8 G IF-ED VR Micro	£50 Cashback*
AF-S 50mm f1.4 G	£35 Cashback*

SONY



NEX-F3 From **£459**

NEX-F3 + 18-55mm **£459**
NEX-5n Body **£399**
NEX-5n + 18-55mm **£469**
NEX-5n + 18-55mm + 55-210mm **£649**
NEX-7 Body (Black) **£839**
NEX-7 + 18-55mm (Black) **£949**
NEW! A37 **£439**
NEW! A37 + 18-55mm + 55-200mm **£619**



A77 From **£998**

A77 Body **£998**
A77 + 18-135mm **£1299**
A77 + 16-50mm **£1449**
A65 Body **£685**
A65 + 18-55mm **£719**
A65 + 18-135mm **£889**
A57 + 18-55mm **£569**
A57 + 18-55mm + 55-200mm **£759**
A57 + 18-135mm **£789**

Panasonic



NEW! G5 PRE-ORDER From **£599**

NEW! G5 Body Black **£599**
NEW! G5 + 14-42mm **£699**
NEW! G5 + 14-42mm Power Zoom **£799**
G3 Body Black **£409**
G3 + 14-42mm **£409**
G3 + 14-42mm + 45-200mm **£666.95**



GF5 From **£445**

GF5 + 14-42mm **£445**
GF5 + 14-42mm Power Zoom **£525**
GH2 + 14-42mm Black **£619**
GH2 + 14-140mm Black **£946.90**
RECOMMENDED LUMIX G X LENSES:
Panasonic 12-35mm f2.8 **£899**
Panasonic 45-175mm f4.0-5.6 **£319**



GX1 Body **£433.95**

FREE 433 DL Shoulder Bag
FREE SanDisk 8GB Extreme HD Video 30MB/Sec SDHC Card
worth £54.90 with any Lumix GX1 purchase - While stocks last!
GX1 + 14-42mm **£459.90**
GX1 + 14-42mm Power Zoom **£599**

OLYMPUS



OM-D E-M5 From **£999**

OM-D E-M5 Body **£999**
OM-D E-M5 + 12-50mm **£1149**
RECOMMENDED LENSES:
NEW! Olympus 12mm f2.0 ED **£589**
NEW! Olympus 75mm f1.8 PW EZ **£799**
Olympus Digital SLR E-5 Body **£1267**



E-PM1 From **£285**

E-PM1 + 14-42mm II **£285**
E-PM1 + 14-42mm II + 40-150mm **£409**
E-PL3 + 14-42mm II **£349**
E-PL3 + 14-42mm II + 40-150mm **£469**
E-P3 + 14-42mm **£629**
E-P3 + 17mm **£649**
E-P3 + 14-42mm + 40-150mm **£769**
E-P3 + 14-150mm **£929**

SIGMA



SD15 Body **£584.99**

SD15 RECOMMENDED ACCESSORIES:
Sigma CR21 Cable Release **£24.99**
Sigma RS31 Remote Control **£24.99**
SanDisk 8GB Extreme Pro 95MB/Sec SDHC Card **£29**
Sigma PG-21 Power Grip **£169.99**
Sigma EF 610 DG Super **£209.99**
SD1 Merrill Body **£1839**



NEW! K-30 Body **£599**

NEW! K-30 + 18-55mm DA WR **£679**
NEW! K-30 + 18-55mm DA WR + 50-200mm DA WR **£829**
K-5 Body **£693**
K-5 + 18-55mm WR **£729**
K-5 + 18-55mm WR + 50-200mm WR **£899**



SAVE UP TO £130 ON RRP

X-Pro1 Body **£1299**
X-Pro1 RRP £1429.99 **£1299**
Fuji X-Mount Lenses:
Fuji Fujinon 18mm f2.0 R **£539**
Fuji Fujinon 35mm f1.4 R **£539**
Fuji Fujinon 60mm f2.4 R **£549**

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EOS M
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3.0" LCD
1080p movie mode

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With an 18MP APS-C sized sensor, a DIGIC 5 processor, a 31-point Hybrid AF and a wide ISO range of 100-25,600 this Compact System Camera is an ideal small and lightweight alternative to a DSLR. Canon's full range of EF and EF-S lenses can be

used too thanks to the Mount Adapter EF-EOS M (available separately).

NEW! EOS M + 18-55mm IS STM £769

NEW! EOS M + 22mm f2.0 + EF Adapter £879

NEW! EOS M + 18-55mm IS STM + 22mm f2.0 £998

NEW! EOS M

From £769

Canon
EOS 60D



18.0 megapixels
5.3 fps
1080p movie mode

SAVE UP TO
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CUSTOMER REVIEW: 60D Body
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8.0 fps
1080p movie mode

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CUSTOMER REVIEW: 7D + 15-85mm
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CUSTOMER REVIEW: 600D + 18-135mm IS
★★★★★ 'An excellent product' Wheelygon - Suffolk

Canon
EOS 650D



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6.0 fps
1080p movie mode
full frame CMOS sensor

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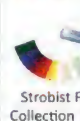
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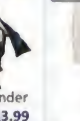
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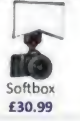
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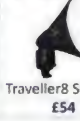
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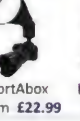
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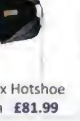
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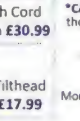
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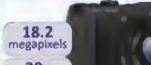
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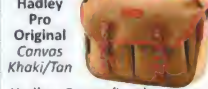
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EPSON

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T008 Colour	£21.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£27.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£35.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£26.99 46ml	£4.99 50ml, 3 for £13.99	
T036 Black	£18.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£26.99 25ml	£4.99 31ml, 3 for £13.99	C62, CX3200
T040 Black	£42.99 17ml	£3.99 20ml, 3 for £10.99	440, 460, 660, Photo 700, 750, 1200
T041 Colour	£35.99 37ml	£4.99 46ml, 3 for £13.99	740, 760, 800, 850, 860, 1160
T050 Black	£29.99 15ml	£2.99 16ml, 3 for £7.99	440, 640, 660, 740, 760, 1160
T051 Black	£34.99 24ml	£2.99 26ml, 3 for £7.99	Photo 700, 750
T052 Colour	£34.99 35ml	£3.99 39ml, 3 for £10.99	Photo 2100
T053 Colour	£24.99 43ml	£3.99 48ml, 3 for £10.99	
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	C64, C66, C84, C86,
T0341/8, each	£14.99 17ml	Check Website.	CX3600/3650, CX6400, CX6600
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T0345/6/7, each	£17.99 17ml	Check Website.	RX500, RX600, RX620, RX640
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16GB 60MB/s	£248.47	£22.99

SDHC Class 10: 600X

16GB 90MB/s	£180.73	£37.99
32GB 90MB/s	£329.79	£69.99

Transcend

Compact Flash

8GB 60MB/s	£59.99	£29.99
16GB 60MB/s	£99.99	£49.99

SD Cards

2GB	£8.99	£3.99
4GB Class 10	£19.99	£5.99
8GB Class 10	£29.99	£7.99
16GB Class 10	£49.99	£14.99

USB Pen Drives

4GB Transcend	£14.99	£4.19
8GB Transcend	£19.99	£5.99
16GB Transcend	£34.99	£11.59

BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4

AAA 1000mAh Duracell	£6.99	
AA 1450mAh Duracell	£6.99	
AA 2800mAh GP	£9.99	
AA 2800mAh Ansmann	£13.99	
AA 2900mAh Duracell	£14.99	£9.99

ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

AAA 650mAh equivalent (4)	£5.99
AA 2050mAh equivalent (4)	£7.99

Ultimate Lithium

Rechargeable Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA Ultimate Lithium (4)	£6.99	
AA Ultimate Lithium (4)	£7.99	£5.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-1L for Canon	£9.99	
NB-2L/LH for Canon	£9.99	
NB-3L for Canon	£9.99	
NB-4L for Canon	£9.99	
NB-5L for Canon	£9.99	
NB-6L for Canon	£9.99	
NB-7L for Canon	£12.99	
NB-8L for Canon	£9.99	
NB-9L for Canon	£9.99	
BP-511 for Canon	£12.99	
LP-E5 for Canon	£12.99	
LP-E6 for Canon	£29.99	£19.99
LP-E8 for Canon	£15.99	
LP-E10 for Canon	£12.99	
NP40 for Fuji	£9.99	
NP45 for Fuji	£9.99	
NP50 for Fuji	£9.99	
NP60 for Fuji	£9.99	
NP80 for Fuji	£9.99	
NP95 for Fuji	£9.99	
NP140 for Fuji	£12.99	
NP150 for Fuji	£19.99	
NP200 for Minolta	£9.99	
NP400 for Minolta	£12.99	
EN-EL1 for Nikon	£9.99	
EN-EL2 for Nikon	£9.99	
EN-EL3/3A for Nikon	£9.99	
EN-EL3E for Nikon	£15.99	
EN-EL5 for Nikon	£9.99	
EN-EL9 for Nikon	£12.99	
EN-EL10 for Nikon	£9.99	
EN-EL11 for Nikon	£9.99	
EN-EL12 for Nikon	£9.99	
EN-EL14 for Nikon	£37.99	
EN-EL15 for Nikon	£59.99	
EN-EL19 for Nikon	£12.99	
LI10B/12B for Olympus	£9.99	
LI40B/42B for Olympus	£9.99	
LI50B for Olympus	£9.99	
BLS-1 for Olympus	£12.99	
BLS-1 for Olympus	£12.99	
CGA-S005 for Panasonic	£9.99	
CGA-S006 for Panasonic	£9.99	
CGA-S007 for Panasonic	£9.99	
BCF10E (V3) for Panasonic	£19.99	
BCG10E (V3) for Panasonic	£19.99	
BLB13 (V3) for Panasonic	£19.99	
BMB9 (V2) for Panasonic	£24.99	
D-Li8 for Pentax	£9.99	
D-Li50 for Pentax	£12.99	
SLM-137D for Samsung	£9.99	
SLM-1674 for Samsung	£12.99	
BG-1 for Sony	£19.99	
NP-F500H for Sony	£19.99	
NP-FH50 for Sony	£19.99	
NP-FW50 for Sony	£24.99	

Many more batteries in stock!

Battery Grips

A range of professional battery grips for Canon, Nikon and Sony cameras. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 50D/MkII	£99.99
For Canon 7D	£99.99
For Canon 30/40/50D	£99.99
For Canon 60D	£99.99
For Canon 450D	£69.99
For Canon 500D	£69.99
For Canon 550D	£99.99
For Canon 1000D	£69.99
For Nikon D40/D60	£39.99
For Nikon D80/D90	£99.99
For Nikon D300/D700	£99.99
For Nikon D7000	£99.99

Dedicated Charger

A dedicated Li-ion charger able to charge most camera batteries. Mains cable, plus 12V car charger. £14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£3.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings	
49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders	
Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

£9.99

P-Type Six-Piece Neutral Density Filter Kit

£49.99

£43.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

ES-62 Canon 50/1.8	£9.99
ES-7111 Canon 50/1.4	£9.99
ET-60 Canon 75-300/4.5-5.6	£9.99
ET-65B Canon 70-300/4.5-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-76BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£7.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc



SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

More sizes in stock, from 46 to 82mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.99
55mm Starburst x4/6/8, each	£15.99
58mm Starburst x4/6/8, each	£21.99
62mm Starburst x4/6/8, each	£27.99
67mm Starburst x4/6/8, each	£27.99
72mm Starburst x4/6/8, each	£27.99

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)

52mm ND500MC	£39.99
55mm ND500MC	£47.99
67mm ND500MC	£55.99
72mm ND500MC	£59.99
77mm ND500MC	£64.99

Genuine LightCraftWorkshop filters - beware of imitations!

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

All just £4.99 each!

This is just a tiny fraction of our range. Over 160 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm
Nikon: 52, 55, 58, 62, 67mm
Pentax K: 52, 55, 58, 62, 67mm
Olympus: 52, 55, 58, 62, 67mm
Sony: 52, 55, 58, 62, 67mm

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Manual Focus Tubes	£17.99
Autofocus Tubes	£134.99

Extension Bellows

Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit.

£49.99

Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications

52-52mm, 52-55mm, 52-58mm
55-55mm, 55-58mm, 58-58mm

T2 Mounts - £12.99

Canon, Nikon, Sony, Oly, Pentax

Series 7 Rings, Rollei Rings and Hasselblad Rings also in stock.

Telephone: 01926 339977 or 0800 1077 211

www.premier-ink.co.uk

Premier Ink, Longfield Road, Leamington Spa, CV31 1XB

E&OE. Prices may be subject to change, but hopefully not!



Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on www.facebook.com/premierink

01926 339977 www.premier-ink.co.uk



CAMERA BAGS

thinkTANK photo

Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

Retrospective 20 £128.00	Sling-O-Matic 20 £126.00	Digital Holster 50 V2.0 £66.00
Airport International V2.0 £258.00	Streetwalker £109.00	Urban Disguise 50 V2.0 £141.00

Billingham

Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

The Hadley Pro £162.00	The 5 Series A firm favourite with serious photographers the world over, the '5 Series' range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, or Black & Black.	Billingham 225 £247.50 Billingham 335 £256.50 Billingham 445 £279.00 Billingham 555 £315.00
More Billingham Bags	The 07 Range New Billingham bags for 2009, constructed from FibreNyte - a lighter alternative to traditional Canvas. Available in Khaki & Chocolate or Black & Chocolate.	Billingham 107 £247.50 Billingham 207 £270.00 Billingham 307 £288.00
Billingham Accessories		
Superflex inserts (all) £14.40		
SP40/50 Shoulder Pads £24.30		
Tripod Straps £17.10		

Kata 3N1-10 £69.99 External Dimensions: 41.0 x 22.0 x 16.5cm Internal Dimensions: 28.5 x 19.0 x 15.0cm	Kata 3N1-20 £84.99 External Dimensions: 44.0 x 23.5 x 19.0cm Internal Dimensions: 31.5 x 22.0 x 16.0cm	Kata 3N1-30 £99.99 External Dimensions: 45.0 x 32.0 x 19.0cm Internal Dimensions: 32.5 x 29.5 x 16.0cm
Kata 3N1-Tripod Holder £16.99 For Kata 3N1 bags	Kata 3N1-33 £119.99 Based on the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a '15' laptop compartment. See website for details	

IMPROVED - Kata DPS Digital Rucksack The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular divider system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.	DR-465i £64.99	DR-466i £72.99	DR-467i £79.99
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 DC 445	DC Shoulder Bags A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover.		DL10 Grip Host £21.99 DL12 Grip Host £25.99 DL14 Grip Host £31.99 DL16 Grip Host £49.99 DL18 Grip Host £59.99 PL14 Access Host £59.99 PL16 Access Host £69.99 DL210 Bumblebee Backpack £99.99 PL220 Bumblebee Backpack £219.99 PL74 FlyBy Rolling Bag £219.99 PL76 FlyBy Rolling Bag £249.99
DC-435 £29.99 DC-437 £32.99 DC-439 £36.99 DC-441 £39.99 DC-443 £42.99 DC-445 £49.99	Insertrolley Compatible with many Kata bags  £52		Entire Kata range available

RAIN COVERS

OpTech Rainsleeve Unique eyepiece opening and drawstring lens enclosure. Two versions for DSLRs with or without a flashguns. 2 per pack.	Kata Elements Covers Protect your camera against the elements!	Think Tank Hydrophobia The ultimate protection from the weather!
Standard £5.99 Flash £7.99	E690 Small £36.99 E702 Large £51.99	70-200 £109.00 70-200 Flash £114.00 300-600 £118.00

2010 TIPA

VANGUARD

Vanguard UP-Rise Messengers A brand new range of innovative shoulder bags. Concealed quick-access top opening, laptop compartment, customisable and removable interior - packed with features. Clever UP-Rise expanding zip system allows bag to increase or reduce in size!	Vanguard Outlawz Pro Zoomsters A range of fully featured pro spec zoomster shoulder bags, complete with rain cover, side pockets, internal cradle, water bottle holder and accessory clips.
UP-Rise 28 Messenger £59.99 UP-Rise 33 Messenger £69.99 UP-Rise 38 Messenger £79.99	Outlawz 16Z £49.99 Outlawz 17Z £59.99
Vanguard UP-Rise Range Gold award winning range of backpacks, slingbags and shoulder bags, all featuring the patented UP-Rise expanding system. Smart & discreet. Durable & practical.	Vanguard Adaptor Backpacks Versatile backpack that converts to slingpack for either left or right handed users. Dual quick-access openings, integrated tripod holder, multiple accessory pockets, customisable interior, and padded breathable fabric on back.
UP-Rise 14Z Zoomster £29.99 UP-Rise 15Z Zoomster £34.99 UP-Rise 34 Slingbag £54.99 UP-Rise 43 Slingbag £64.99 UP-Rise 45 Backpack £69.99 UP-Rise 46 Backpack £84.99 UP-Rise 48 Backpack £99.99	Adaptor 41 £59.99 Adaptor 46 £69.99 Adaptor 48 £79.99
BIIN 37 Slingpack £29.99 BIIN 47 Slingpack £39.99 BIIN 50 Backpack £44.99 BIIN 59 Backpack £54.99 Heralder 28 Shoulder Bag £89.99 Heralder 38 Shoulder Bag £129.99	

tamrac

Expedition Backpack Tamrac's famous range of Expedition backpacks have recently been upgraded and can carry huge amounts of camera kit in comfort! Fully MAS compatible.	Velocity Sling A unique design of sling backpack, that opens away from your body for even faster access to your gear!
Expedition 4X £89.99 Expedition 5X £104.99 Expedition 6X £119.99 Expedition 7X £149.99 Expedition 8X £169.99 Expedition 9X £189.99	Velocity 6X £29.99 Velocity 7X £39.99 Velocity 8X £44.99 Velocity 9X £49.99 Velocity 10X £59.99
Aero Speed Pack Dual access dual compartment photo backpacks, with front and side openings.	Modular Accessory System The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags.
SpeedPack 75 £62.99 SpeedPack 85 £82.99	Water Bottle With Holder £12.99 Lens Case Pro 50 £11.99 Lens Case Pro 100 £12.99 Lens Case Pro 200 £13.99 Flash Case Medium £10.99 Flash Case Large £11.99 Rain Cover Medium £19.99 Rain Cover Large £23.99 MAS Belt Medium £19.99

LIGHT METERS

SEKONIC	L208 TwinMaster Analogue, incident and reflected, ambient light only £79.99
L758DR DigitalMaster £439.99 L398A Deluxe III £134.99	L308S FlashMate Digital, incident and reflected, ambient and flash light £149.99
RT-32 Radio Trigger Module £89.99 Grey Card £27.99 Profile Target SEPT2 £129.99	L358 FlashMaster Digital, incident and reflected, simultaneous ambient and flash light, rotating head £219.99

FLASH TRIGGERS

PocketWizard The NEW Plus III Only £129	YONGNUO
Pocket Wizard TT1 & TT5 The world's leading TTL wireless triggering system	Yongnuo CTR-301P Basic radio flash trigger with infrared sensor. 433MHz, 30m range, 4 channels.
AC3 Zone Controller £49.99 TT1 Mini Transmitter £179.99 TT5 Flex Transceiver £199.99 1x TT5, 1x TT1 £459.99 2x TT5, 1x TT1 £699.99 2x TT5 £479.99	Receiver & Transmitter £27.99 Extra Receivers £18.99
	Yongnuo RF-602 Probably the world's most powerful radio flash trigger! Cable 2.4GHz, 100m range, 4 channels.
	Receiver & Transmitter £29.99 Extra Receivers £19.99 Shutter Release Cables £5.99
	Yongnuo RF-603 An evolution of the RF-602, the new RF-603 is a transceiver based system, meaning each unit can be used as a transmitter or receiver!
	Pair of Transceivers £31.99
	Yongnuo YN-460II and YN-560 Flashguns also in stock!

hähnel

Hahnel Combi TF Combination wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels. Available for Canon, Nikon, Olympus and Panasonic.	Receiver & Transmitter £49.99 Extra Receivers £34.99
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Nissin

10 free Energizer batteries with every Nissin Flashgun

Nissin Di866 Speedlite The world's most powerful no hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual override. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for downloading upgrades.	Nissin Di622 MkII Speedlite MkII version - new for 2011. An impressively powerful flash gun, with a guide number of 40m/ISO100. Incredible specification including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.
£239.99 £199.99	£149.99 £119.99

Nissin Di466 Speedlite

Nissin Di466 Speedlite An advanced and versatile flash gun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless slave remote slave flash on manual mode and energy saving auto-off circuit.	Canon 270EX / 380EX / 420EX Canon 430EX / 430EX II / 550EX Canon 580EX / 580EX II Nikon SB800 / SB800 / SB900 Nikon SB24 / SB25 / SB26 / SB28 Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1 Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ
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Inverted Dome Pro Flash Diffuser Set

Bounce Flash Diffuser These popular, simple, space saving plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range.	Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc Size 3: 68-72 x 46-49mm Nikon SB26, 27, 28, etc Size 4: 73-77 x 46-49mm Canon 580EX, 580EX, etc
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ColorRight PRO

ColorRight PRO The ultimate white balance filter! Available in two versions - Neutral and Portrait.	ColorRight ColorRight's new 'super diffuser' for hotshoe flashguns.
£105 £89.99	£90 £69.99

STUDIO ACCESSORIES

Westcott Apollons and Halos The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they mount to any standard umbrella receptacle.	Westcott Umbrellas Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel. They open to 43" diameter, but collapse down to just 14.5"!
Mini Apollo £59.99 28" Apollo £99.99 45" Halo £104.99	43" Umbrella Soft Silver £19.99 43" Umbrella White £19.99 43" Umbrella White/Black £21.99
Westcott 28" Apollo Flash Kit including shoe mount, umbrella and light stand £129.99	Westcott Umbrella Flash Kit including shoe mount, umbrella and light stand £69.99
Lastolite Ezybox Hotshoe Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mounting bracket for attaching to lightstand. Comes in three sizes: 38x38cm, 60x60cm and 76x76cm. Available as kit with 4-section light stand, tilt head, extending handle, shoulder bag and carry case.	Lastolite Flashgun TiltHeads These ingenious Lastolite tiltheads provide a way of attaching your flashgun or flashguns, plus umbrellas, to a lightstand.
22cm Ezybox Speedlite NEW £44.99 38cm Ezybox Hotshoe £84.99 38cm Ezybox Hotshoe Kit £156.99 54cm Ezybox Hotshoe £102.99 54cm Ezybox Hotshoe Kit £174.99 76cm Ezybox Hotshoe £119.99 76cm Ezybox Hotshoe Kit £192.99	TiltHead For Single Flashgun £16.99 TiltHead Umbrella Kit £89.99
	Colour Balance and Exposure Control Handy pop-up colour balance and exposure control grey/white cards.
	EzyBalance 30cm £17.99 EzyBalance 50cm £29.99

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Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

hahnel
RRP: £89.99
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Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

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Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column	Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column
Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm	Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm
£99.99	£114.99
190CXPRO3	055CXPRO3
Carbon Fibre 3-section legs, Q90 column	Carbon Fibre 3-section legs, Q90 column
Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm	Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm
£204.99	£232.99
190CXPRO4	055CXPRO4
Carbon Fibre 4-section legs, Q90 column	Carbon Fibre 4-section legs, Q90 column
Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm	Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm
£212.99	£246.99

MANFROTTO PRO MONOPODS

MM294A3 Monopod	MM294A4 Monopod	695CX Monopod
Aluminium 3-section	Aluminium 4-section	Carbon Fibre 5-section
Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm	Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm	Weight: 0.60kg Load: 5.0kg Folded: 47cm Height: 160cm
£29.99	£34.99	£143.99
679B Monopod	680B Monopod	681B Monopod
Aluminium 3-section	Aluminium 4-section	Aluminium 3-section
Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm	Weight: 0.83kg Load: 10.0kg Folded: 51cm Height: 154cm	Weight: 0.78kg Load: 12.0kg Folded: 67cm Height: 161cm
£35.99	£47.99	£49.99

MANFROTTO PRO HEADS

492 Ball Head	234 Tilt Head	234RC Tilt Head
non quick-release 1/4" thread	Ideal for monopods	with RC2 quick release
Weight: 0.12kg Load: 1.0kg	Weight: 0.27kg Load: 2.5kg	Weight: 0.27kg Load: 2.5kg
£31.99	£14.99	£24.99
494 RC2 Ball Head	496 RC2 Ball Head	498 RC2 Ball Head
with RC2 quick release	with RC2 quick release	with RC2 quick release
Weight: 0.32kg Load: 3.5kg	Weight: 0.46kg Load: 6.0kg	Weight: 0.67kg Load: 10.0kg
£44.99	£49.99	£79.99
324RC2 Grip Action Ball Head	327RC2 Grip Action Ball Head	468MG RC2 Hydrostatic Ball Head
with RC2 quick release	with RC2 quick release	magnesium, with RC2 air
Weight: 0.4kg Load: 3.5kg	Weight: 0.6kg Load: 5.5kg	Weight: 0.65kg Load: 10.0kg
£89.99	£124.99	£189.99
804 RC2 Pan / Tilt	808 RC4 Pan / Tilt	MH054-Q2 Ball Head
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Weight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm	Weight: 2.10kg Load: 8.0kg Folded: 64cm Height: 155cm
£129.99	£139.99
PRO 253CT	PRO 254CT
Carbon Fibre 3-section legs, MACC column	Carbon Fibre 4-section legs, MACC column
Weight: 1.66kg Load: 7.0kg Folded: 63cm Height: 165cm	Weight: 1.57kg Load: 7.0kg Folded: 63cm Height: 155cm
£229.99	£249.99
PRO 283CT	PRO 284CT
Carbon Fibre 3-section legs, MACC column	Carbon Fibre 4-section legs, MACC column
Weight: 1.70kg Load: 8.0kg Folded: 63cm Height: 170cm	Weight: 1.73kg Load: 8.0kg Folded: 63cm Height: 160cm
£249.99	£269.99

VANGUARD PRO MONOPODS

AP284 Monopod	AP324 Monopod	CP284 Monopod
Aluminium 4-section legs	Aluminium 4-section legs	Carbon Fibre 4-section legs
Weight: 0.57kg Load: 8.0kg Folded: 51.5cm Height: 158cm	Weight: 0.69kg Load: 10.0kg Folded: 53.5cm Height: 167cm	Weight: 0.46kg Load: 8.0kg Folded: 51.5cm Height: 158cm
£48.99	£52.99	£99.99

VANGUARD PRO HEADS

SBH30 Ball Head	SBH50 Ball Head	SBH100 Ball Head
Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate	Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate	Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate
Weight: 0.22kg Load: 5.0kg	Weight: 0.25kg Load: 6.0kg	Weight: 0.39kg Load: 10.0kg
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Weight: 0.34kg Load: 3.0kg	Weight: 0.42kg Load: 5.0kg	Weight: 0.75kg Load: 6.0kg
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KOOD

A284 Tripod	C2504 Monopod
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Weight: 2.17kg Load: 8.0kg Folded: 56cm Height: 154cm	Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm
£73.99	£66.99
C2804 Monopod	C3204 Monopod
Carbon Fibre 4-section	Carbon Fibre 4-section
Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm	Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm
£66.99	£74.99

BH02 Ball Head	BH08 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs	Quick release plate, spirit level, 360 degree rotation, dual control knobs
Weight: 0.42kg Load: 12.0kg	Weight: 0.42kg Load: 12.0kg
£22.99	£29.99
BH05 Ball Head	BH22 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs	Quick release plate, spirit level, 360 degree rotation, dual control knobs
Weight: 0.42kg Load: 12.0kg	Weight: 0.42kg Load: 12.0kg
£25.99	£31.99

BH25 Ball Head	BH28 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs	Quick release plate, spirit level, 360 degree rotation, dual control knobs
Weight: 0.42kg Load: 12.0kg	Weight: 0.42kg Load: 12.0kg
£37.99	£45.99

hahnel

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Triad 60 Lite £59.99 Including 3-way fluid damped pan/tilt head Weight: 1.90kg Max Load: 5.0kg Folded: 61cm Max Height: 162cm "An excellent value for money tripod!" Amateur Photographer Magazine	
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ETRS + 75 EII + RFL	17-35 F2.8	£149	17-35 F2.8	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
ETRS + 75 + RFL + AE	17-55 F2.8 IS U	£549	17-55 F2.8 IS U	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
prism + speed grip	17-85 F4.5 IS U	£249	17-85 F4.5 IS U	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
40 F4 PE	20-35 F3.5-5.6 EFS	£99	20-35 F3.5-5.6 EFS	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
50 F2.8 PE	24 F3.5 TSE M	£749/799	24 F3.5 TSE M	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
75 F2.8 E II	24-85 F3.5/4.5 U	£169	24-85 F3.5/4.5 U	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
100 F4 PE	24-105 F4.5 U	£649/499	24-105 F4.5 U	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
105 F4.5 PE macro	28-135 F3.5-5.6 IS U	£129	28-135 F3.5-5.6 IS U	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
150 F3.5 PE	28-135 F3.5-5.6 IS U	£129	28-135 F3.5-5.6 IS U	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
150 F3.5 PE M-Box	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
200 F4.5 PE M-Box	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
35 F4 PS B&W	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
50 F8 EII	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
2x extender E	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
E14 ext tube	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
120 LRFH	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
Plain Prism E	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
Angle viewfinder E	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
Winder .£99 M bracket	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
Speed Grip E	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
Meiz SCA 386	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
QAI + 105 WLF-RFL	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
SQA + 80 WLF + 120 back	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
SQA body	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
SQA + 80 + RFL	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
QAI + 105 + 120 RFL	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
120 RFL	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
40 F4 PS	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
50 F3.5 PS M-box	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
50 F3.5 PS	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
65 F4 PS B&W	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
110 F4 PS macro	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
135 F4 PS M	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
150 F3.5 S	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
150 F4 PS M-box	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
200 F4.5 PS M-box	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
2x PS converter M	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
Auto bellows S box	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
120 J45 back	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
Plain Prism S B&W	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
AE Prism Early	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
ME Prism Finder	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
Meiz SCA 386	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
Lens Hood 65-80	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
CAI F	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
Motorwinder	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
Speed grip S	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
50 F2.8 PE	24 F3.5 TSE M	£749/799	24 F3.5 TSE M	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
75 F2.8 E II	24-85 F3.5/4.5 U	£169	24-85 F3.5/4.5 U	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
100 F4 PE	24-105 F4.5 U	£649/499	24-105 F4.5 U	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
105 F4.5 PE macro	28-135 F3.5-5.6 IS U	£129	28-135 F3.5-5.6 IS U	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
150 F3.5 PE	28-135 F3.5-5.6 IS U	£129	28-135 F3.5-5.6 IS U	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
150 F3.5 PE M-Box	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
200 F4.5 PE M-Box	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
35 F4 PS B&W	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
50 F8 EII	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
2x extender E	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
E14 ext tube	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
120 LRFH	35-70 F3.5/4.5	£69	35-70 F3.5/4.5	Sekonic L508 M	£179	MSD-20	£199	DW-20 (WLF for F3.5)	£139	AF540F2 M-box	£279	AF540F2 M-box	£279
Plain Prism E	35-70 F3.5/4.												

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- AF-S, AF-C, focus tracking, face detection, single point selection, AF support in live view; manual focus with electronic rangefinder focus modes
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- 3D Colour matrix metering, centre-weighted and spot metering (approx. 1.5%)
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- MultiCAM 3500FX Autofocus sensor works in lower light and with smaller apertures
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D4 Body £4899



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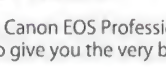
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Blue Water 52mm
Blue Water 55mm
Blue Water 58mm
Blue Water 62mm
Blue Water 67mm
Blue Water 72mm

For water without Coral

Green Water 100mmx100mm
Green Water 104mm Disc
Green Water 125mmx125mm
Green Water 27mm
Green Water 30mm
Green Water 30.5mm
Green Water 34mm
Green Water 37mm
Green Water 37.5mm
Green Water 40.5mm
Green Water 43mm
Green Water 46mm
Green Water 49mm
Green Water 52mm
Green Water 55mm
Green Water 58mm
Green Water 62mm
Green Water 67mm
Green Water 72mm



SLIM KOOD FILTERS MADE IN CHINA

UV 46mm
UV 49mm
UV 52mm
UV 55mm
UV 58mm
UV 62mm
UV 67mm
UV 72mm
UV 77mm
UV 82mm
UV 86mm
52mm UV Multi Coated
55mm UV Multi Coated
58mm UV Multi Coated
62mm UV Multi Coated
67mm UV Multi Coated
72mm UV Multi Coated
77mm UV Multi Coated



OPTICAL FILTERS MADE ON A MERCURY BED MADE IN JAPAN

UV 24mm
UV 25mm
UV 27mm
UV 28mm
UV 30mm
UV 30.5mm
UV 34mm
UV 35.5mm
UV 37mm
UV 37.5mm
UV 39mm
UV 40.5mm
UV 43mm
UV 46mm
UV 48mm
UV 49mm
UV 52mm
UV 55mm
UV 58mm
UV 62mm
UV 67mm
UV 72mm
UV 77mm
UV 82mm
UV 86mm

OPTICAL FILTER GROUND GLASS

Skylight 18 37mm
Skylight 18 40.5mm
Skylight 18 43mm
Skylight 18 46mm
Skylight 18 48mm
Skylight 18 49mm
Skylight 18 52mm
Skylight 18 55mm
Skylight 18 58mm
Skylight 18 62mm
Skylight 18 67mm
Skylight 18 72mm
Skylight 18 77mm
Skylight 18 82mm

OPTICAL FILTERS MADE ON A MERCURY BED

Skylight 24mm
Skylight 25mm
Skylight 25.5mm
Skylight 27mm
Skylight 28mm
Skylight 30mm
Skylight 30.5mm
Skylight 34mm
Skylight 35.5mm
Skylight 37mm
Skylight 37.5mm
Skylight 40.5mm
Skylight 43mm
Skylight 46mm
Skylight 48mm
Skylight 49mm
Skylight 52mm
Skylight 55mm
Skylight 58mm
Skylight 62mm
Skylight 67mm
Skylight 69mm
Skylight 72mm
Skylight 77mm
Skylight 82mm
Skylight 86mm
Skylight 95mm

INFRA RED 720nm OPT. GROUND GLASS

Infra Red 49mm
Infra Red 52mm
Infra Red 55mm
Infra Red 58mm
Infra Red 62mm
Infra Red 67mm
Infra Red 72mm
Infra Red 77mm
Infra Red 82mm
Infra Red 86mm
Skylight 105mm

Opt. GROUND GLASS 2 STOPS

ND4 27mm
ND4 28mm
ND4 30.5mm
ND4 34mm
ND4 35.5mm
ND4 37mm
ND4 37.5mm
ND4 40.5mm
ND4 43mm
ND4 46mm
ND4 48mm
ND4 49mm
ND4 52mm
ND4 55mm
ND4 58mm
ND4 62mm
ND4 67mm
ND4 72mm
ND4 77mm

THREE STOP

ND8 37mm
ND8 40.5mm
ND8 46mm
ND8 49mm
ND8 52mm
ND8 55mm
ND8 58mm
ND8 62mm
ND8 67mm
ND8 72mm
ND8 77mm

4 STOPS

ND16 46mm
ND16 52mm
ND16 55mm
ND16 58mm
ND16 62mm
ND16 67mm
ND16 72mm
ND16 77mm
ND16 82mm

Opt. GROUND GLASS

9 STOPS

ND 400 52mm
ND 400 58mm
ND 400 62mm
ND 400 67mm
ND 400 72mm
ND 400 77mm
ND 400 82mm

Opt. GROUND

Polariser Linear 39mm
Polariser Linear 43mm
Polariser Linear 46mm
Polariser Linear 48mm
Polariser Linear 49mm
Polariser Linear 52mm
Polariser Linear 55mm
Polariser Linear 58mm
Polariser Linear 62mm
Polariser Linear 67mm
Polariser Linear 72mm
Polariser Linear 77mm
Polariser Linear 82mm
Polariser Linear 86mm

Polariser Circular 25mm
Polariser Circular 25.5mm
Polariser Circular 27mm
Polariser Circular 28mm
Polariser Circular 30mm
Polariser Circular 30.5mm
Polariser Circular 34mm
Polariser Circular 35.5mm
Polariser Circular 37mm
Polariser Circular 37.5mm
Polariser Circular 40.5mm
Polariser Circular 43mm
Polariser Circular 46mm
Polariser Circular 48mm
Polariser Circular 49mm
Polariser Circular 52mm
Polariser Circular 55mm
Polariser Circular 58mm
Polariser Circular 62mm
Polariser Circular 67mm
Polariser Circular 72mm
Polariser Circular 77mm
Polariser Circular 82mm
Polariser Circular 86mm

Opt. GROUND CLOSE UP SETS +1, +2, +3

Close Up Set 37mm
Close Up Set 40.5mm
Close Up Set 43mm
Close Up Set 43.5mm
Close Up Set 46mm
Close Up Set 49mm
Close Up Set 52mm
Close Up Set 55mm
Close Up Set 58mm
Close Up Set 62mm
Close Up Set 67mm
Close Up Set 72mm
Close Up Set 77mm
Close Up Set 82mm made in China

Opt. GROUND HALF DIOPTR

Split Field 49mm
Split Field 52mm
Split Field 55mm
Split Field 58mm
Split Field 62mm
Split Field 67mm

Opt. GLASS VERY FINE ETCHED

Starburst 4X 27mm
Starburst 4X 28mm
Starburst 4X 30.5mm
Starburst 4X 34mm
Starburst 4X 35.5mm
Starburst 4X 37mm
Starburst 4X 40.5mm

Starburst 4X 43mm
Starburst 4X 43.5mm
Starburst 4X 46mm
Starburst 4X 49mm
Starburst 4X 52mm
Starburst 4X 55mm
Starburst 4X 58mm
Starburst 4X 62mm
Starburst 4X 67mm
Starburst 4X 72mm
Starburst 6X 27mm
Starburst 6X 28mm
Starburst 6X 30.5mm
Starburst 6X 34mm
Starburst 6X 37mm
Starburst 6X 40.5mm
Starburst 6X 43mm
Starburst 6X 46mm
Starburst 6X 49mm
Starburst 6X 52mm
Starburst 6X 55mm
Starburst 6X 58mm
Starburst 6X 62mm
Starburst 6X 67mm
Starburst 6X 72mm
Starburst 6X 77mm

Starburst 8x 37mm
Starburst 8x 49mm
Starburst 8x 52mm
Starburst 8x 55mm
Starburst 8x 58mm
Starburst 8x 62mm
Starburst 8x 67mm
Starburst 8x 72mm
Starburst 8x 77mm

DIFFUSER

Soft Focus 49mm
Soft Focus 52mm
Soft Focus 55mm
Soft Focus 58mm
Soft Focus 62mm
Soft Focus 67mm
Soft Focus 72mm

FOG OPTICAL GLASS

Fog 49mm
Fog 52mm
Fog 55mm
Fog 58mm
Fog 62mm
Fog 67mm
Fog 72mm

Opt. DIOPTR WITH CENTER HOLE FOR SHARP CENTER

Centre Spot Clear 49mm
Centre Spot Clear 52mm
Centre Spot Clear 55mm
Centre Spot Clear 58mm
Centre Spot Clear 62mm

Mult Image 3x 49mm
Mult Image 3x 52mm
Mult Image 3x 55mm
Mult Image 3x 58mm
Mult Image 5x 52mm
Mult Image 5x 58mm

Colours for B&W Ground optical glass

ONE STOP

Yellow 2x 46mm
Yellow 2x 49mm
Yellow 2x 52mm
Yellow 2x 55mm
Yellow 2x 58mm
Yellow 2x 62mm
Yellow 2x 67mm
Yellow 2x 72mm
Yellow 2x 77mm
Yellow 2x 82mm
Yellow 2x 86mm

ONE STOP

Y/G 2x 49mm Yellow Green
Y/G 2x 52mm
Y/G 2x 55mm
Y/G 2x 58mm
Y/G 2x 62mm
Y/G 2x 67mm
Y/G 2x 72mm

ONE AND ONE THIRD STOP

Orange 2x 46mm
Orange 2x 49mm
Orange 2x 52mm
Orange 2x 55mm
Orange 2x 58mm
Orange 2x 62mm
Orange 2x 67mm
Orange 2x 72mm
Orange 2x 77mm
Orange 2x 82mm
Orange 2x 86mm

TWO STOPS

Green 2x 46mm
Green 2x 49mm
Green 2x 52mm
Green 2x 55mm
Green 2x 58mm
Green 2x 62mm
Green 2x 67mm
Green 2x 72mm
Green 2x 77mm
Green 2x 82mm
Green 2x 86mm

THREE STOP

Red 2x 46mm
Red 2x 49mm
Red 2x 52mm
Red 2x 55mm
Red 2x 58mm
Red 2x 62mm
Red 2x 67mm
Red 2x 72mm
Red 2x 77mm
Red 2x 82mm
Red 2x 86mm

Conversion Filters

We are unable to replace these with Japanese filters - replacements will be UK Optical resin filters



JAPANESE OPTICAL GLASS OR UK OPTICAL RESIN

80A 52mm	82B 52mm
80A 55mm	82B 55mm
80A 58mm	82B 58mm
80A 62mm	82B 62mm
80A 67mm	82B 67mm
80A 72mm	82B 72mm
80A 77mm	82B 77mm
80B 49mm	85A 49mm
80B 52mm	85A 52mm
80B 55mm	85A 55mm
80B 58mm	85A 58mm
80B 62mm	85A 62mm
80B 67mm	85A 67mm
80B 72mm	85A 72mm
80B 77mm	85A 77mm
81A 49mm	85B 49mm
81A 52mm	85B 52mm
81A 55mm	85B 55mm
81A 58mm	85B 58mm
81A 62mm	85B 62mm
81A 67mm	85B 67mm
81A 72mm	85B 72mm
81A 77mm	85B 77mm
81B 49mm	FLD 49mm
81B 52mm	FLD 52mm
81B 55mm	FLD 55mm
81B 58mm	FLD 58mm
81B 62mm	FLD 62mm
81B 67mm	FLD 67mm
81B 72mm	FLD 72mm
81B 77mm	FLD 77mm
82A 49mm	FLW 49mm
82A 52mm	FLW 52mm
82A 55mm	FLW 55mm
82A 58mm	FLW 58mm
82A 62mm	FLW 62mm
82A 67mm	FLW 67mm
82A 72mm	FLW 72mm
82A 77mm	FLW 77mm
82B 49mm	



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E-mail: koodinternational@gmail.com

www.koodinternational.com

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TRADE AND IMPORTERS CAN PAY BY



KOOD

SLOT FILTERS THAT DO NOT DEGRADE

A unique system ensures the material is completely cured before we dye the filters. This and the KOOD Filter Wallet ensures the colour and density remain the same year in, year out. Other makes can lose up to 30% over three years. KOOD manufactures all slot filter systems in the UK and has total control of all processes

A FILTER TO FIT ALL COKIN A SIZE SYSTEMS



A Filter Holder Set
Adapter Rings Only Fit Kood Holder
A Filter Holder Cap
A Filter Holder Hood
A Adapter Ring 37mm
A Adapter Ring 38.1mm
A Adapter Ring 40.5mm
A Adapter Ring 46mm
A Adapter Ring 49mm
A Adapter Ring 52mm
A Adapter Ring 55mm
A Adapter Ring 58mm
A Adapter Ring 62mm

GRADIENTS

Light Grey Graduated
Dark Grey Graduated
ND8 Grad 3 Stops
ND8 Grad Hard Cut
Light Blue Graduated
Dark Blue Graduated
Cool Blue Gradient
Light Green Graduated
Dark Green Graduated
Light Mauve Graduated
Dark Mauve Graduated
Light Red Graduated
Dark Red Graduated
Light Tobacco Graduated
Dark Tobacco Graduated
Light Fog Graduated
Strong Fog Graduated
Light Yellow Graduated
Dark Yellow Graduated
Light Sunset Graduated
Dark Sunset Graduated

POLARIZERS

Linear Polariser Filter
Circular Polariser Filter

NEUTRAL DENSITY

Neutral Density 2
Neutral Density 4
Neutral Density 8

STARS AND DIFFRACTIONS

Star x 4
Star x 6
Star x 6 with centre spot
Star x 8
Diffraction 2x
Diffraction 36x
Diffraction 4x
Diffraction Star 4
Diffraction Star 8
Diffraction Square
Diffraction Halo

CLOSE UP'S

Close Up 1
Close Up 2
Close Up 4
Split Field

MULTI IMAGE AND SPEED

Multi Image 3
Multi Image 5
Multi Image 7
Speed

COLOURS

20 x Polyester colour set
Yellow
Orange
Green
Red
Sepia
Sky



CONVERSION

20 x Writen polyesters set

80A
80B
80C
81A
81B
81C
82A
82B
82C
85A
85B
85C
FLB
FLD
FLV



DOUBLE EXPOSURE AND MASKS

A Double Exposure
A Double Mask 1
A Double Mask 2
A PSF



DIFFUSERS AND FOGS

A light Diffuser
A Strong Diffuser
A Fog 1
A Fog 2

NETS

Net Blue
Net Grey
Net Green
Net Orange
Net Red
Net Violet
Net White



SPOTS

Oval Spot Blue
Oval Spot Clear
Oval Spot Grey
Oval Spot Red
Oval Spot White
Spot Blue
Spot Clear
Spot Grey
Spot Green
Spot Orange
Spot Red
Spot Violet
Spot White
Wide Spot Blue
Wide Spot Clear
Wide Spot Grey
Wide Spot Green
Wide Spot Orange
Wide Spot Red
Wide Spot Violet
Wide Spot White



P SYSTEM TO FIT ALL COKIN P SIZE SYSTEMS

P Size Holder
Kood Adaptor Filter Rings + Cokin Holders
P Adapter Ring 38.1mm
P Adapter Ring 49mm
P Adapter Ring 52mm
P Adapter Ring 55mm
P Adapter Ring 58mm
P Adapter Ring 62mm
P Adapter Ring 67mm
P Adapter Ring 72mm
P Adapter Ring 77mm
P Adapter Ring 82mm



GRADIENTS

Light Grey Graduated Hard Edge
Dark Grey Graduated
Dark Grey Graduated Hard Edge
GG4 ND8 3 stop Grad
GG4 ND8 3 Stop grad Hard Edge
Light Blue Graduated
Dark Blue Graduated
Cool Blue Graduated
Light Green Graduated
Dark Green Graduated
Light Grey Graduated



Light Mauve Graduated
Dark Mauve Graduated
Light Red Graduated
Dark Red Graduated
Light Tobacco Graduated
Dark tobacco Graduated
Light Yellow Graduated
Dark Yellow Graduated
Light Sunset Graduated
Dark Sunset Graduated



POLARIZERS

Linear Polariser
Circular Polariser

NEUTRAL DENSITY

Neutral Density x1.6 (Glass)
Neutral Density x2
Neutral Density x4
Neutral Density x8
Neutral Density x8 (Glass)

INFRA RED 720 P FILTER

Infra Red 720 Optical Glass

STARS AND DIFFRACTIONS

Starburst x4
Starburst x6
Starburst x8
Diffraction 2x
Diffraction 36x
Diffraction Double Halo
Diffraction Halo
Diffraction 4x Star
Diffraction Filter DS8
Diffraction Square



CLOSE UP FILTERS

Close up +1
Close Up +2
Close Up +4
Split Field

COLOURS

Yellow
Orange
Green
Red
Skylight
Sepia



DIFFUSERS AND FOGS

Light Diffuser
Strong Diffuser
Light Fog
Strong Fog

CONVERSION FILTERS

80A
80B
80C
81A
81B
81C
82A
82B
82C
85A
85B
85C
FLB
FLD
FLV



DOUBLE EXPOSURE

Double Exposure
Solar Eclipse Filter

SPOTS

Blue Clear Spot
Clear Spot
Green Clear Centre Spot
Grey Clear Spot
Orange Clear Spot
Clear Oval Spot
Grey Oval Spot
White Oval Spot
Red Clear Spot
Violet Clear Spot
White Clear Spot



100 MM FILTERS GRADIENTS 100 X 125MM

Light Grey Graduated
Dark Grey Graduated
Light Grey Hard Edge
Dark Grey Hard Edge
ND 8 three stop Geads
ND 8 three stop hard edge Grad
Light Blue Graduated
Dark Blue Graduated
Light Green Graduated
Dark Green Graduated
Light Tobacco Graduated
Dark tobacco Graduated
Light Sunset Graduated
Dark Sunset Graduated



NEUTRAL DENSITY

Neutral Density 2
Neutral Density 4

DIFFUSERS AND FOGS

Diffuser Light
Diffuser Strong
Fog 1
Fog 2

COLOURS

Yellow
Orange
Red
Green
Sepia
Skylight



CONVERSION FILTERS

80A
80B
80C
81A
81B
81C
82A
82B
82C
85A
85B
85C
FLB

Spot Clear
Spot Oval
Spot White



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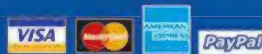
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photographic

Mamiya 645



Pro Complete + AE Prism	E+ £349
Pro Body + AE Prism + Drive	E+ £299
Super Complete + AE Prism	E+ £249
Super Complete + Prism	E+ £229
Super Body Only	E+ £179
M645 Complete + Plain Prism	E+ £159
35mm F4.5 N	E+ / Mint- £219
45mm F2.8 C	As Seen / E+ £149
45mm F2.8 N	E+ / Mint- £199
50mm F4 C Shift	E+ / E++ £229
55-110mm F4.5 N	E+ £139
55mm F2.8 N	E+ £199
70mm F2.8 Leaf Shutter	E+ £399
80mm F2.8 Leaf Shutter	E+ £139
80mm F4 Macro C	E+ £149
105-210mm F4.5 C ULD	As Seen / E+ £399
110mm F2.8 C	E+ £65
150mm F2.8 A	E+ £249
150mm F3.5 C	E+ / E++ £449
150mm F3.5 N	E+ / E++ £79
150mm F3.8 Leaf Shutter	E+ £199
150mm F4 C	E+ / E++ £69
210mm F4 C	As Seen / E+ £59
300mm F5.6 C	Exc / E+ £129
300mm F5.6 N	E+ £89
500mm F5.6 C	E+ £299
2x Converter	E+ / E++ £35
2x Converter	E+ £39
2x Converter	E+ / E++ £39
120 Insert	E+ / Unused £15
120 Pro Mag	E+ / Unused £29
120 Super Mag	E+ £35
135N Super Mag	E+ £75
Polaroid Mag	E+ / E++ £229
AE Prism Finder (FE401)	E+ £39
AE Prism Finder (FK402)	As Seen / E+ £49
AE Prism Finder N	E+ / E++ £79
FP401 Plain Prism Finder	E+ £59
Prism Finder	E+ / E++ £39
Prism Finder 645	As Seen / E+ £29
Auto Extension Tube 1	E+ £25
Auto Extension Tube 2	E+ £25
Auto Extension Tube 3S	E+ £25
Flash L Grip (Super/Pro)	E+ £25
Power Drive N	Exc / E+ £25
Power Drive WC401	E+ / Unused £69
SCA386 Flash Adapter	E+ £45

Mamiya 645AFD - Please Call

Mamiya 7/7II Series

7II Black + 80mm F4 L	E++ £1,299
7 Body Only	E++ £499
43mm F4.5 L + Finder	Mint- £1,099
50mm F4.5 L	E++ £699
50mm F4.5 L + Finder	E++ £849
65mm F4 L	E++ £499
150mm F4.5 L	E+ / E++ £399
210mm F8 L + Finder	Mint- £749
Close Up KK N701	Mint- £199
Finder 150/210 FV704	E+ / Mint- £179
Panoramic Adapter AD701	E+ / E++ £75
PE702 External Battery Case	E+ £49
ZE702 Polarisng Filter	E+ / Mint- £149

Mamiya RB67 Series

Pro SD Complete	E+ £499
Pro 3 Body Only	Exc / E+ £399
Pro Complete	E+ / E++ £299
50mm F4.5 C	E+ £199
65mm F4.5 C	E+ £149
75mm F3.5 KL	As Seen £99
140mm F4.5 Macro ML-A	E+ £299
180mm F4.5	As Seen / E+ £69
180mm F4.5 C	As Seen / E+ £69
180mm F4.5 KL-A	E+ £199
250mm F4.5 C	E+ £149
360mm F6.3	E+ £199
Teleplus 2x MC6 Converter	E+ £49
Pro 220 Mag	As Seen £35
Pro 120 Mag (6x4.5cm)	E+ £29
Pro 220 Mag	E+ / E++ £29
ProSD 220 Mag (6x4.5)	E+ £39
Auto Extension Tube Not	E+ £65
Auto Extension Tube Not (ProSD)	E+ £39
Flash L Grip	E+ £39

Mamiya RB267 Series

Pro I Complete	E+ £649
Pro Complete	E+ / E++ £599
Pro Body + WLF	E+ £299
50mm F4.5	Exc / E++ £249
50mm F4.5 W	Exc Demo / Mint- £199
65mm F4 L-A	E+ / E++ £349
65mm F4 W	E++ £179
65mm F4.5	Unknown / E+ £159
75mm F4.5 Shift W	E+ / E++ £399
100-200mm F5.2 W	E+ £399
110mm F2.8 W	E+ £349
140mm F4.5 Macro ML-A	E+ £299
140mm F4.5 Macro W	E+ / E++ £219
180mm F4 Soft VSF DL	E+ £599
180mm F4.5	Mint- £299
180mm F4.5 Sekor	E+ £149
180mm F4.5 W	E+ / E++ £179

180mm F4.5 WN	Exc / E++ £139
250mm F4.5	Exc / E++ £179
250mm F4.5	E++ £199
350mm F6.3 Apo	E+ £499
360mm F6	E+ / E++ £249
1.4x Converter	E+ / E++ £159
120 Pro II Mag	E+ £49
120 Pro Mag	E+ / E++ £49
120 Pro Mag (6x4.5)	E+ / E++ £39
220 Pro Mag	E+ £220
Polaroid Mag	E+ £35
AE Prism Finder	E+ / E++ £179
PD Prism Finder	E+ £129
Waist Level Finder	E+ £35
Extension Tube No 1	E+ / E++ £59
L Grip holder RZ (524700)	E+ £49
Winder II	E+ £49

Mamiya Twin Lens Series

C330S + 80mm F2.8	E+ £249
C330S + Plain Prism	E+ £249
C330S Body Only	E+ £199
C330 + 80mm F2.8	E+ £169
C3 Body Only	E+ £39
65mm F3.5 Sekor	E+ £89
180mm F4.5 Sekor Super	E+ £149
Flash L Grip	E+ / E++ £15
Paramender	E+ £45
Paramender 2	E+ £45

Nikon AF

F6 Body Only	E++ £899
F100 Body + MB15 Grip	E+ / E++ £159
F100 Body Only	As Seen / E+ £79
F90X + 80mm F2.8	E+ £59
F90X Body Only	Exc £39
F90 Body Only	E+ £39
F800 Black Body Only	E+ £79
F80 Black + MB16 Grip	E+ / E++ £69
F80 Black Body Only	E+ / E++ £49
F50 Black + 28-80mm	E+ £49
F70 Body Only	E+ £49
F65 Chrome Body Only	As Seen / E+ £25
F60 + Sigma 28-80mm	E+ £39
F60 Chrome Body Only	As Seen / E+ £15
F55 Chrome + 28-100mm	E+ £69
F55 Chrome Body Only	E+ / E++ £15
F50 Black + 28-80mm	E+ / E++ £59
F50 Black Body Only	E+ / E++ £15
F50 Chrome Body Only	E+ / E++ £19
F801 Body Only	E+ £29
F601 Date Body Only	E+ £29
F601 + 35-70mm	E+ £49
F601 Body Only	Exc / E+ £139
F4015 Q/Date Body Only	Unused £59
Pronea 800L + 24-70mm	E+ £79
Pronea S + 30-60mm	E+ / E++ £39
10-24mm F3.5-4.5 G AFS DX	Mint- £549
12-24mm F4 G AFS DX ED	E+ / Mint- £519
16mm F2.8 AFD Fisheye	Mint- £529
17-55mm F2.8 AFS DX IFED	E++ £699
18mm F2.8 AFD	E++ £699
18-55mm F3.5-5.6 AFS	E+ £39
18-200mm F3.5-6.3 AFS DX VR	E+ / Mint- £999
18-70mm F3.5-4.5 G AFS ED DX	Exc / E+ £99
18-135mm F3.5-5.6 G AFS DX	E++ £159
24mm F2.8 AF	E++ £159
24-50mm F3.3-4.5 AFD	E+ £69
24-120mm F3.5-5.6 ED AFD	E+ / E++ £125
24-120mm F3.5-5.6 G AFS ED VR	E+ / E++ £219
28mm F2.8 AFD	E++ £129
28-105mm F3.5-4.5 AFD	E+ £149
28-300mm F3.5-5.6 G ED AFS VR	E++ £599
35-70mm F3.3-4.5 AF	E++ £49
35-70mm F3.3-4.5 AFD	E++ £49
35-105mm F3.3-4.5 AFD	E++ £79
35-135mm F3.3-4.5 AFD	E++ £99
35-200mm F3.5-6.3 AFS DX G	Unused £149
60mm F2.8 AFD Micro	E++ / Mint- £259
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Nikon Manual - Please Call

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645N + 45-85mm F4.5 FA	E+ £749
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33-55mm F4.5 AL FA	Mint- £1,399
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120mm F4 Macro FA	E+ £399
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400mm F5.6 ED (IF) FA	Unknown / E+ £1,699
120 Insert	E+ / Mint- £35
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135mm F4 Macro Takumar	Exc / E+ £149
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200mm F4 Takumar	E+ / E++ £119
300mm F4 SMC	E+ / E++ £199
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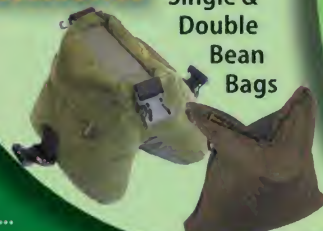
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amateur Photographer



ROGER HICKS

What you may see as stealthy, non-photographers see as suspicious, which makes things more difficult for all of us

THERE is a certain kind of photographer who prides himself on being stealthy. He tapes over the logos on his cameras, he wears a camouflage-patterned photographers' vest and he slinks around, always on the outskirts. And he is usually as conspicuous as the proverbial unwanted object in a punchbowl.

From an evolutionary point of view, after all, there is considerable advantage in seeing people who don't want to be seen. Why, after all, do they not want to be seen? Usually, because they are trying to steal something from you. Today it may be your money; two thousand years ago, it might have been your sheep – and it might always have been your life. This is where evolution comes in to it: there can be good eating on a fellow hominid, even if you don't think his cave looks more attractive than yours.

Go back far enough, and the very concept of a stranger not being a threat was alien, but as mankind grew more numerous and interacted more, peaceful co-existence became more commonplace, though alas, to this day it is far from being fully achieved. Most of the time, though, most of us accept that the majority of the people we meet do not wish us ill – although I was astonished recently to learn how many Americans apparently consider it normal to carry a firearm for 'self-protection' when they go out taking pictures.

In general today, though, there is a very slight inherent balance in favour of our tolerating people. In a civilised society, this is greatly reinforced by the assumption that we'd better tolerate them if we want them to tolerate us. The balance is quickly tipped, though, if someone belongs to an 'out group' or if, as an individual, they act in a suspicious manner.

'Out groups' are always with us. Today we have hoodies, in the 1950s we had teddy boys, and in the '60s, mods, rockers and hippies. Later there were punks and goths. If we want to fit in with any group, whether 'in' or 'out', there are certain conventions we have to observe. This is where individual behaviour (incorporating considerations of dress and general demeanour) comes in. And it's where 'stealth' becomes a joke.

Today, there is probably more freedom of dress

and demeanour than ever before. Poverty no longer forces the serf to dress in homespun rags while the nobleman dresses in silks and furs, and fashion, at least in its more extreme forms, now tends to affect only the adolescent and the very stupid. In short, and within reason, we can wear whatever we like. Likewise, the decline (at least officially) of the class system means that people are more likely to be judged on their affability and intelligence rather than on their accent. Again in short, as long as we don't offend too many people, we can be whoever we like.

This is why I would suggest that for the vast majority of photographers, unless they are likely to find themselves literally in someone's gunsights, it's a much better idea to try to be conspicuous than to try to be stealthy. If you are conspicuous, people remember you, and unless they have reason to

dislike you, this means that you soon become, in effect, a member of their 'in group'. This is one of the reasons why I dress the way I do. Red fisherman's smocks, or Tibetan shirts, mean

that people remember what I look like. They also remember my big white 1972 BMW R100RS motorcycle, or my big red-and-white 1972 Land Rover. Well, that and my red face and white beard.

There's more to it than this, of course. Wherever you are shooting, if there's someone in charge it's a good idea to find an excuse to talk to them: to make yourself known, and explain what you're doing. If there's no one in charge, talk to as many people as possible, so that others see you talking and smiling. Act as if you have a right to be there, but without aggression. If people see you with other people in the 'in group', they assume you're in it too. And because you're conspicuous, they remember you, which they wouldn't do if you were trying to look nondescript.

Finally, though, you don't want a huge camera with a massive zoom. You want something that looks non-threatening, and you want to carry just one camera. To most people, one of my Leicas looks like an upmarket, slightly old-fashioned point and shoot, one I can use quickly and unobtrusively, as though I'm just taking a quick happy-snap. That's the only kind of stealth I've ever found useful. **AP**

'It's a much better idea to try to be conspicuous than to try to be stealthy'

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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